

# The Wandering Lens

Travel Photography of the 19<sup>th</sup> Century

Algeria, Egypt, France, Guernsey, India, Italy, Japan, Jerusalem, Morocco,  
Palestine, Scotland, Sri Lanka, Syria, Wales

Bernard Quaritch Ltd

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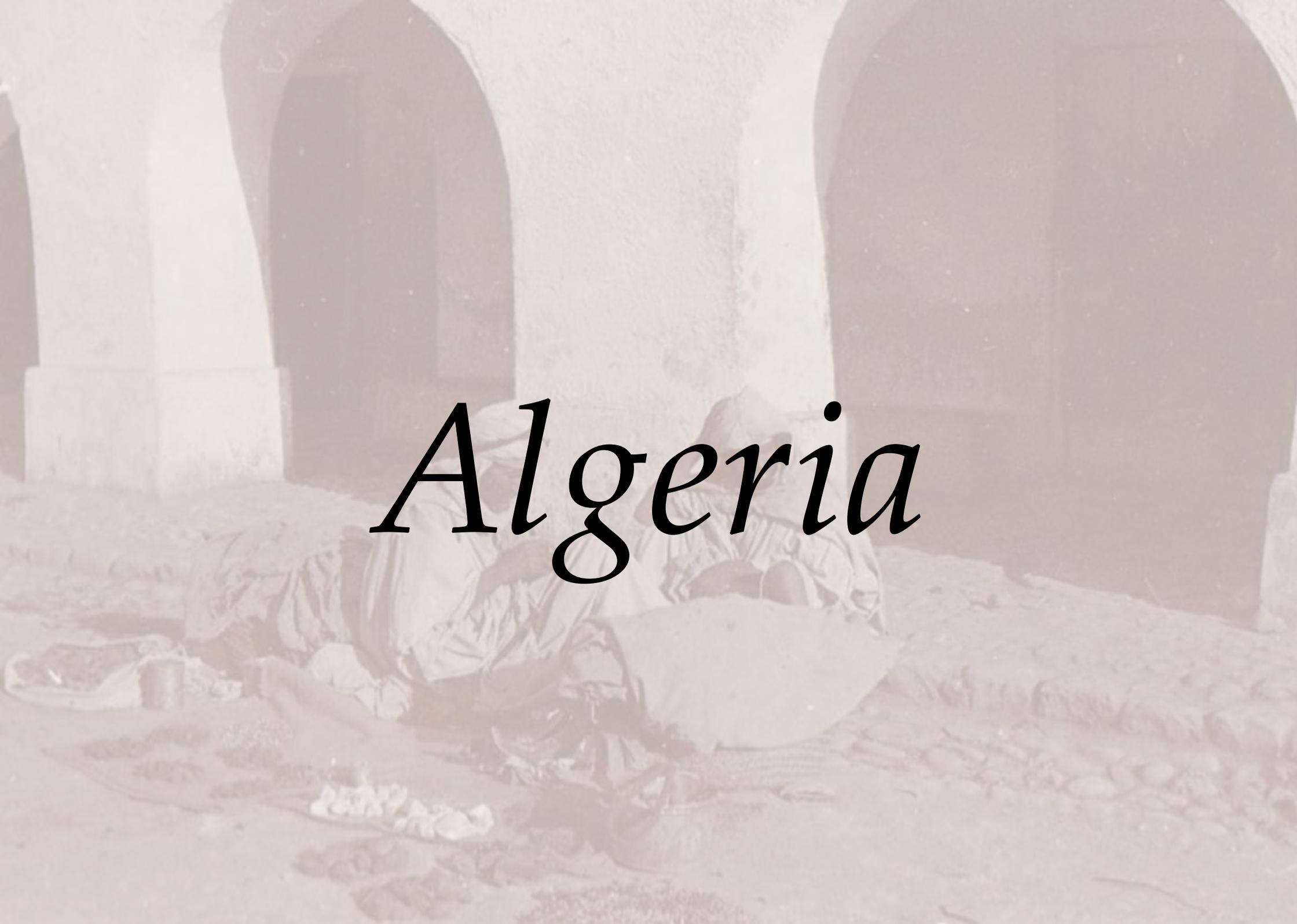


## *Some of our recent lists & catalogues*

Boston Virtual Book Fair 2020  
The Library of Sir Geoffrey Bindman Part II  
Paris Salon du Livre Rare 2020  
Natural History  
Summer Miscellany  
The Library of Brian Aldiss  
Firsts 2020  
Art & Design  
Banking, Business & Finance  
The English & Anglo-French novel 1740-1840

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A sepia-toned photograph of a market stall in Algeria. A person wearing a white headscarf is seated on the ground, surrounded by various goods including baskets of produce and other items. The stall is set up in front of a building with large, arched openings. The word "Algeria" is written in a large, elegant, black serif font across the center of the image.

*Algeria*

**1. ANON. 'Snap-shots taken on a tour in Algeria March 1900'. *Algeria, 1900.***

Oblong album (210 x 255 mm), 96 black and white photographs (c.50 x 75 mm) window-mounted on 12 leaves, mostly captioned below in blue ink; a little spotting to endpapers and mounts; overall very good; contemporary dark orange pebbled cloth, upper cover with black frame and border and titled 'Photographs'; a little wear to extremities. **£200\***

A charming album of snapshots recording the journey of a party of British men and women from Marseilles to Algiers in March 1900. Opening with images of the tourists aboard the *S.S. Villa de Madrid* crossing the Mediterranean, the album captures their visits to Tunis, Carthage, Hammam-Meskoutine, Constantine, Biskra, Sidi Okba, the Gorges du Chabet, Setif, Bougie, and Algiers.

The photographs show members of the party, groups of local people, streets, buildings, marketplaces, gardens, landscapes, and beaches. There are numerous appealing images: a distant lady on rocks by the sea captioned 'Puzzle: find Amy'; members of the party leaning out of a railway carriage; Amy surrounded by 'Arab kiddies'; 'Arab children running a race'; an overloaded horse-drawn 'Arab travelling-car'; and two women of the party posing in local dress, captioned 'As we "was" in Algeria'.





*Egypt*

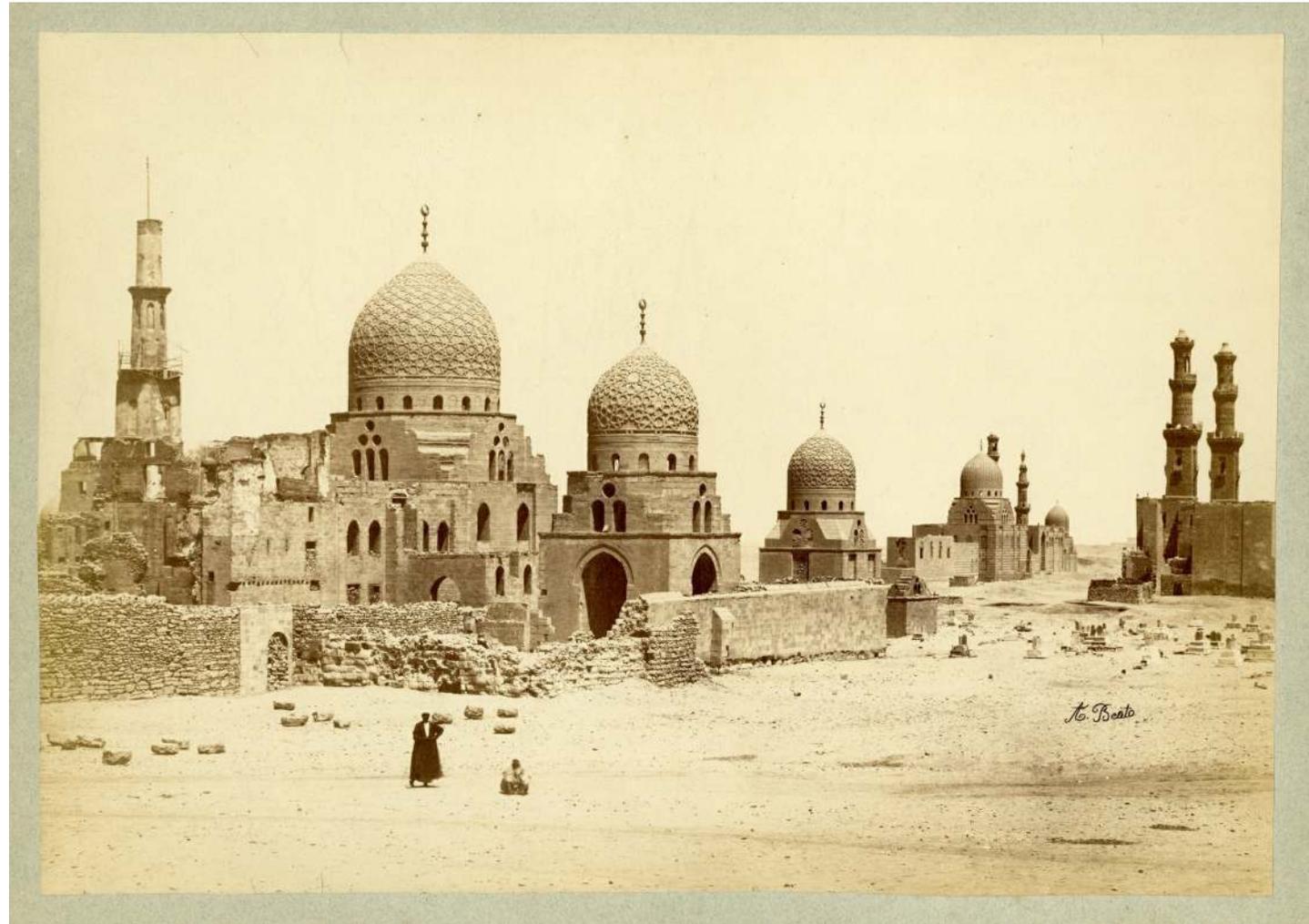
**2. BEATO, Antonio. Mausoleum complex of Sultan Barsbay. Cairo, 1860s.**

Albumen print, 265 x 380 mm, signed 'A. Beato' in the negative, mounted on grey card (353 x 450 mm).

£750

A fine view of the funerary complex built by the Mamluk sultan al-Ashraf Barsbay in 1432 in the northern cemetery of the Cairo necropolis. The stone dome of his mausoleum, on the left, was one of the first to feature a remarkable interlacing geometric star pattern. Further away in the distance can be seen the mausoleum of amir Gani Bak, and the funeral complex of amir Qurqumas.

Antonio Beato (d. 1906) operated a photography studio at Luxor between 1862 and 1905. His early Egyptian photographs, featuring his black signature as here, are very fine in tonality and composition, and show that he 'was capable of work at the same high standard as his brother, Felice, or his brother-in-law, James Robertson' (Jacobson, *Odalisques & Arabesques* p. 208).



**3. BÉCHARD, Émile. Public scribe. Cairo, mid-late 1870s.**

Albumen print, 265 x 206 mm, signed 'Bécharde' and numbered and titled in the negative 'No. 1 Ecrivain public', mounted on card (442 x 326 mm). **£150**

'Among the most sensitive and well-composed of the photographs taken in the Middle East are those of Bécharde' (Jacobson, *Odalisques & Arabesques*, p. 210).

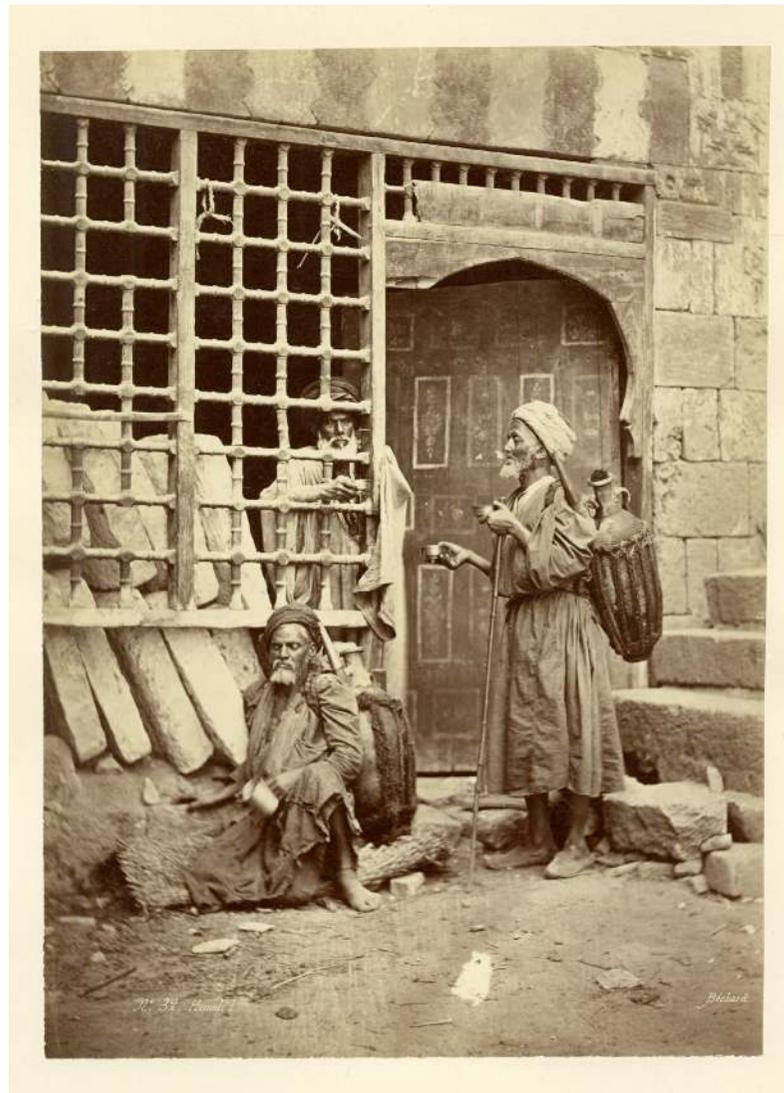
Émile Bécharde is recorded as having a studio, with H. Délié, in the early 1870s in the Esbekiah Gardens in Cairo. In 1878 his work was recognised with a gold medal at the Paris International Exhibition. This and the following photographs are from the series identified by Jacobson as Bécharde series 2: 'All of the subjects ... are close-ups of either single persons or groups of Egyptian people posed in and around Cairo ... The compositions in many of these studies are exceptional' (Jacobson, p. 211).





**4. BÉCHARD, Émile.** Dervish playing a flute. *Cairo, mid-late 1870s.*

Albumen print, 265 x 201 mm, signed 'Béchar'd' and numbered and titled in the negative 'No. 2 Derwishe ...', mounted on card (443 x 326 mm).  
£150



**5. BÉCHARD, Émile.** Water carriers. *Cairo, mid-late 1870s.*

Albumen print, 273 x 198 mm, signed 'Béchar'd' and numbered and titled in the negative 'No. 32 Hemeli'Y', mounted on card (404 x 307 mm).  
£150



6. BÉCHARD, Émile. Orange sellers. *Cairo, mid-late 1870s.*

Albumen print, 262 x 201 mm, signed 'Bécharde' and numbered and titled in the negative 'No. 40 marchandes d'oranges', mounted on card (442 x 326 mm).  
£150



7. BÉCHARD, Émile. A fellah with pipe. *Cairo, mid-late 1870s.*

Albumen print, 260 x 200 mm, signed 'Bécharde' and numbered and titled in the negative 'No. 55 Fellah', mounted on card (443 x 325 mm).  
£150

**8. DUMAS, Tancredè. Cairo street scene. Cairo, c. 1880s.**

Albumen print, 365 x 270 mm, titled in the negative 'Route de Caire', photographer's blindstamp 'T. R. Dumas Pho. Beyrouth'; a few small creases. £400

A fine large-format street scene, showing numerous *mashrabiya* balconies. Tancredè Dumas (1830-1905) was an Italian photographer of French origin who, after an early career as a banker, seems to have trained under the Alinari brothers. He founded a studio in Constantinople in the 1860s, but quickly moved to Beirut. His 1872 catalogue listed photographs taken in Egypt, India, Greece, Jordan and Palestine.

The Musée d'Orsay holds a print of the same image, in reverse, attributed to Emile Béchard and captioned *Rue de Touloum*. A figure can be seen leaning against the doorway in the foreground; he has been obscured in our version.

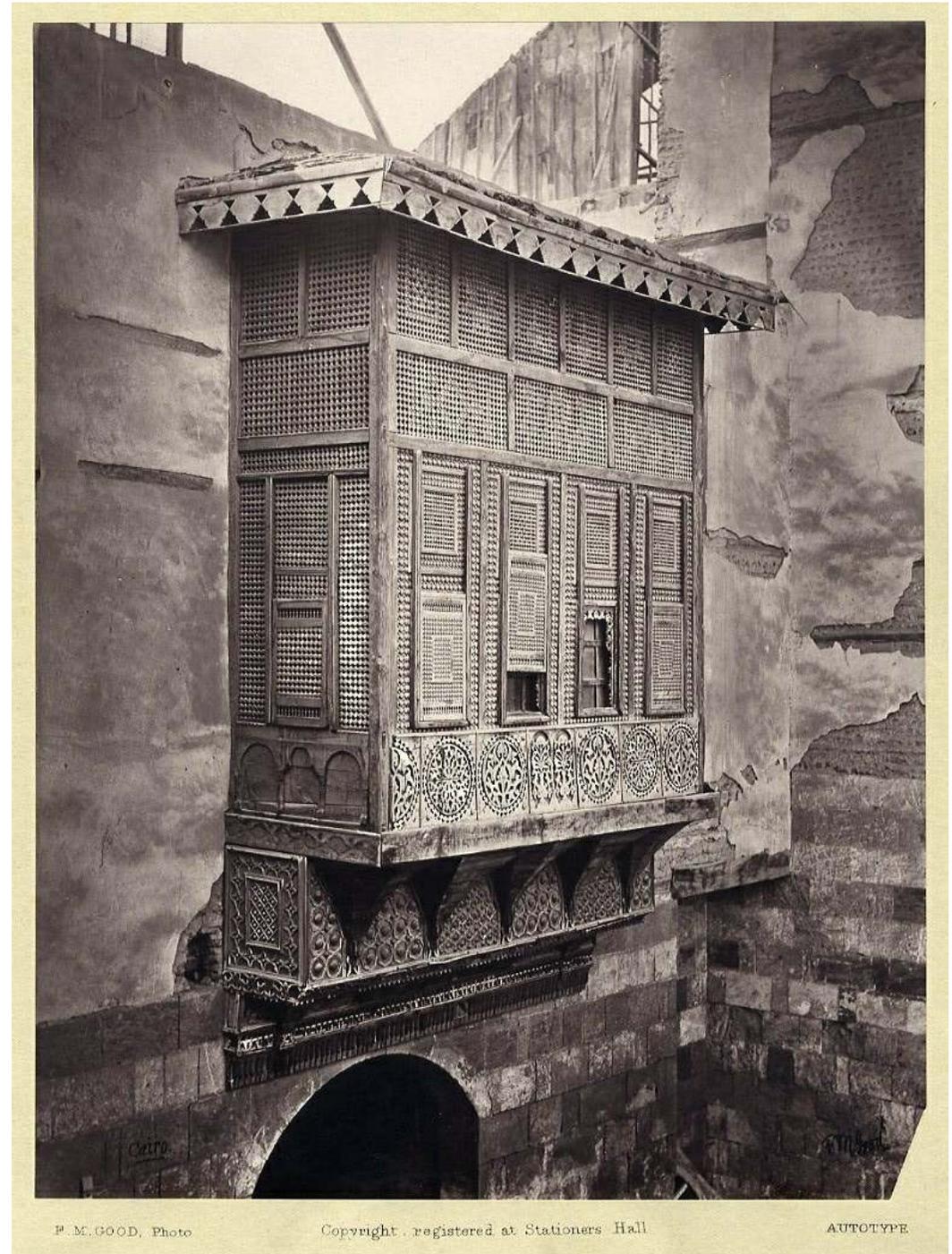


**9. GOOD, Frank Mason. A *mashrabiya* in Cairo. Cairo, c.1868-69.**

Carbon print, 206 x 158 mm; signed 'F.M. Good' and titled 'Cairo' in the negative; with Autotype Company copyright text, titling in ink 'Egypt & Nubia' and paper label titled '24. Cairo. A specimen of latticed window, or Mushrebeeh' to mount; small loss to bottom right hand corner. **£250**

A handsome image of a traditional wooden latticework window in Cairo, known as a *mashrabiya*.

Good (1839-1928) is best known for his photographic work in the Middle East in the 1860s and 1870s, when he undertook four tours of the region. He began his photographic career working as an assistant to Francis Frith. 'Most Frith-published work of the Near East from the late 1860s, which historians have often mistakenly assumed were by Frith himself, can safely be attributed to Good ... In all but perhaps a single example, Good either did not sign the image or his signature has been erased from the negative by Frith ... Good's compositional qualities are impressive and many of his views are arguably more interesting than those by Frith' (Jacobson, *Odalisques & Arabesques*, p. 238). Good visited Egypt in 1868-69 and the resulting photographs were published as albumen prints by Mansell & Co. and as fine carbon prints, as here, by the Autotype Company.



**10. SEBAH, Pascal. Arab grocer. Cairo?, c. 1870s.**

Albumen print, 262 x 206 mm, numbered, titled and credited in negative 'No. 372. Épiciier Arabe. P. Sébah'; on mount. £400

A very nice portrait of an Egyptian grocer at his stall, surrounded by his wares, and with a shrouded customer seated before his counter.

The photographic firm started by Pascal Sebah (1823-1886) was one of the most prolific in the Orient in the 19th century. Sebah opened his first studio in Constantinople in 1856 and established another in Cairo in the early 1870s. His 'early Egyptian opus represents one of the finest photographic studies of contemporary life made in that country' (Jacobson, *Odalisques & arabesques*, p.271). Sebah's firm was highly successful, probably employing many photographers, and it is not known for certain whether he was the person who took the Egyptian portraits during this period; the best of his 'enormous Egyptian output ... illustrates some of the finest Orientalist photography' (*ibid.*).



**11. ZANGAKI, Constantin and Georges. Family scene, Cairo. Cairo, c. 1870s.**

Albumen print, 273 x 210 mm, on card mount; signed in the negative 'Zangaki No. 537 Shalam-Aleh'. **£600**

A striking Egyptian family portrait, though almost certainly produced with commercial intent. The Zangaki brothers had a studio in Port Said from the 1860s to 90s and specialised in prints for the tourist market, crafting 'some of the finest images of late Victorian Egypt' (*Encyclopedia of Nineteenth-Century Photography*).



A sepia-toned photograph of a mountain landscape. In the foreground, a rustic wooden fence made of logs and branches runs across the frame. Behind the fence, a dense forest of evergreen trees covers a hillside. In the background, a valley is visible, with a winding road or path and a small structure. The overall scene is a scenic view of a mountainous region.

*France*

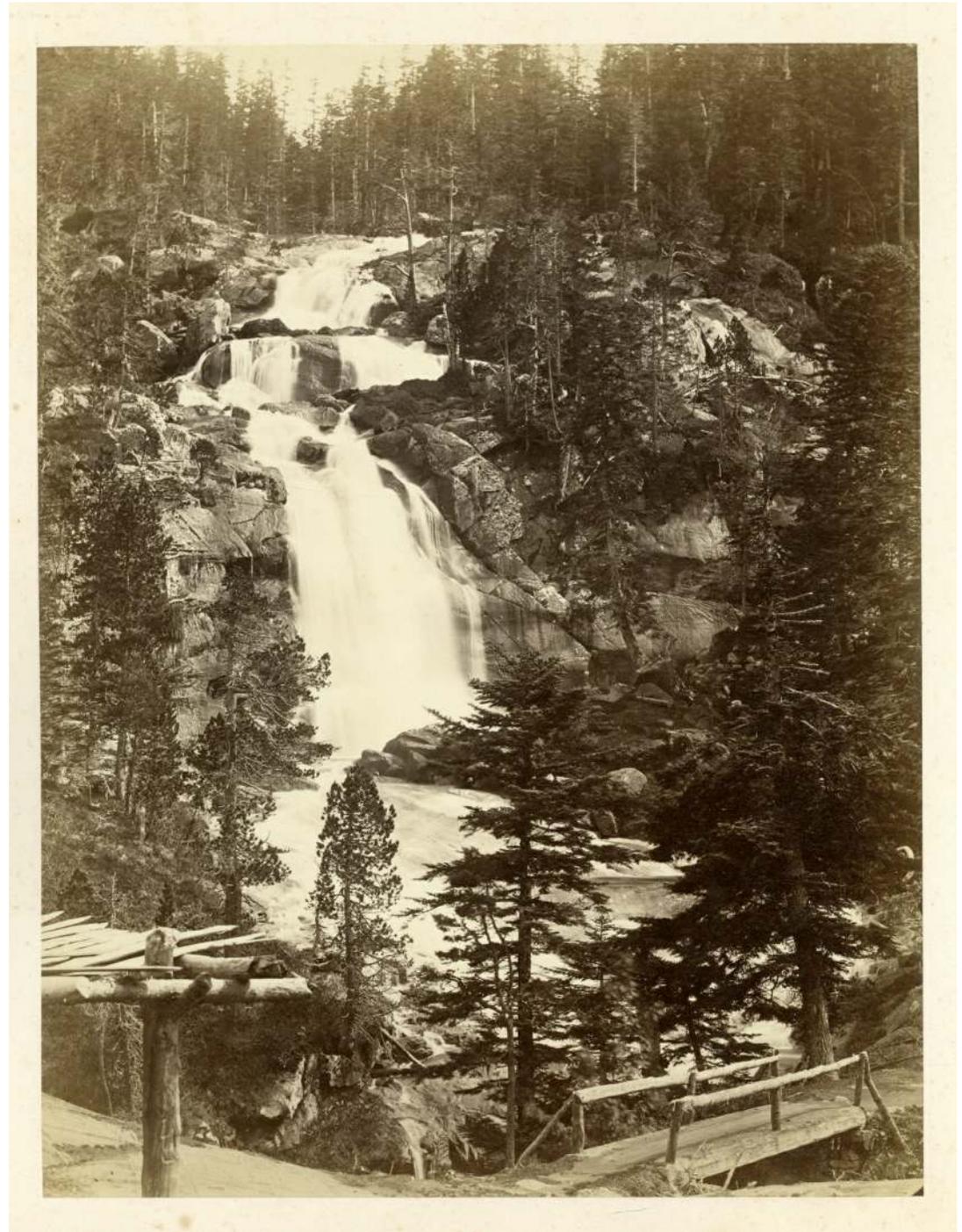
**12. DAVANNE, Louis-Alphonse. Waterfall of the Pont d'Espagne in the French Pyrénées. c. 1861.**

Albumen print, 315 x 245 mm, numbered '11' in the negative, on mount (540 x 433 mm), photographer's blindstamp ('AD') and later pen note ('33/40') to mount. £750

A handsome view of the beautiful Cascade du Pont d'Espagne, near to Cauterets in the French Pyrénées, by the photographic innovator and founding member of the *Société française de photographie (SFP)*, Louis-Alphonse Davanne (1824-1912).

Davanne visited the Pyrénées in 1861 and displayed the resulting photographs at an exhibition organised by the *SFP*. He is also known for his images of Normandy, taken the previous year.

Davanne spent '50 years experimenting with methods that led to more permanent photographic printing' (*Encyclopedia of nineteenth-century photography*), in addition to teaching photography at the *École nationale des ponts et chaussées* from the 1870s.



**13.** DAVANNE, Louis-Alphonse. Gorge and footbridge at the Pont d'Espagne in the French Pyrénées. *c.* 1861.

Albumen print, 312 x 245 mm, numbered '9' in the negative, on mount (550 x 435 mm), photographer's blindstamp ('AD') and a few later inked numbers to mount. £500



**14. PHOTOGRAPHER UNKNOWN, likely FOREST or BISSON FRÈRES. Viaduc sur la Sarthe à Noyen. Noyen-sur-Sarthe, Loire, 1864-65.**

Albumen print, 355 x 545 mm, curved corners, on the original mount with printed title and credit *Compagnie des chemins de fer de l'Ouest, Ligne du Mans à Angers*, mounted on card (620 x 860 mm); some foxing to mount and a few small tears to edges, minor damp-staining to top and bottom right edges of mount not affecting image. **£4000**

Mammoth-plate print of the railway viaduct at Noyen-sur-Sarthe in the Loire, commissioned by the *Compagnie des chemins de fer de l'Ouest*. Constructed in the early 1860s the viaduct formed part of the line between Le Mans and Angers.

The *École nationale des ponts et chaussées*, Paris, has a group of 16 photographs from the same series registered in 1864, with images credited to the Bisson Frères and the rather mysterious Forest. Whatever the precise identity of the photographer for each image, they are truly remarkable studies, both in scale and technical accomplishment.



**15. PHOTOGRAPHER UNKNOWN, likely FOREST or BISSON FRÈRES. Entrée du Souterrain de Corbinières (Côté de Paris). Langon, Brittany, 1864-65.**

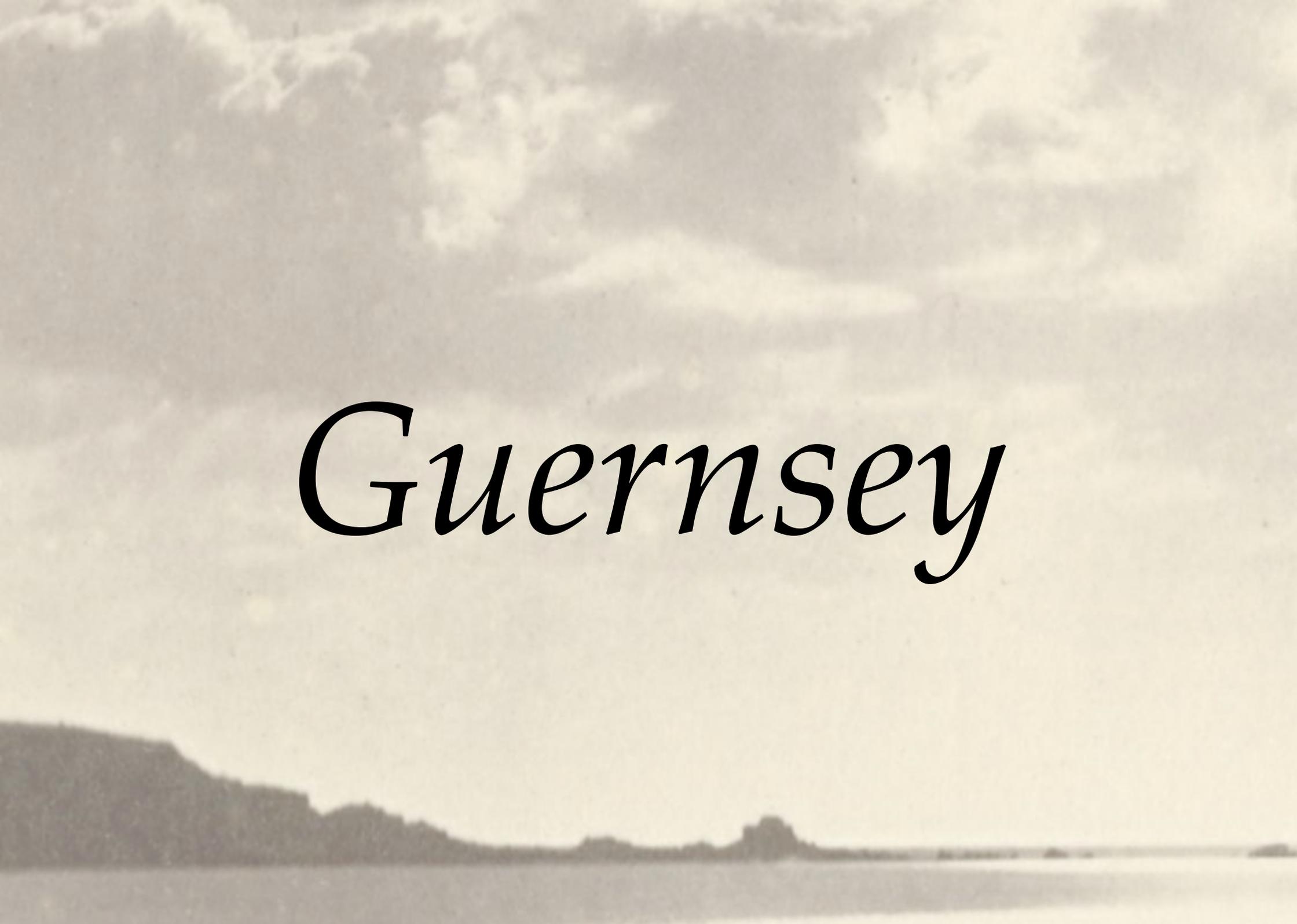
Albumen print, 400 x 540 mm, on the original mount with printed title and credit *Compagnie des chemins de fer de l'Ouest, Ligne de Rennes à Redon*, mounted on card (623 x 895 mm); small chemical stain in centre of image above bridge and to right of hut, minor tears and some loss to bottom and top left corners of mount, minor damp stain to bottom right corner of mount.

**£5000**

The impressive railway viaduct of Corbinières in Brittany, on the line between Rennes and Redon, constructed between 1858 and 1861.

A selection of other prints from this series is available on request.



A sepia-toned photograph of a coastal landscape. The sky is filled with soft, white clouds. In the foreground, there is a calm body of water. The middle ground shows a dark, silhouetted coastline with several hills or mountains. The word "Guernsey" is written in a black, elegant cursive font across the center of the image.

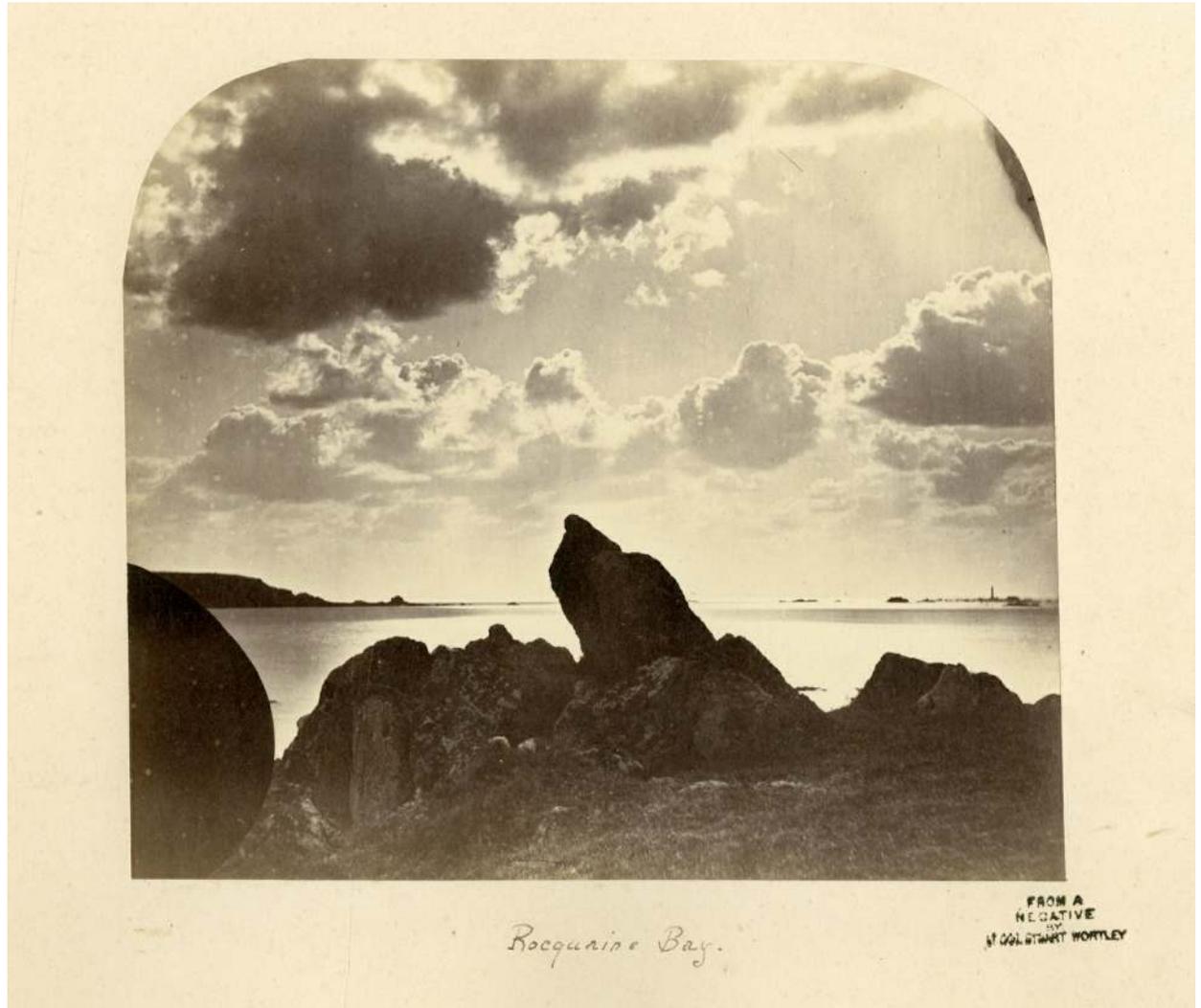
*Guernsey*

**16. STUART WORTLEY, Archibald Henry Plantagenet. Rocquaine Bay. Guernsey, c. 1863.**

Albumen print, 121 x 139 mm, upper corners arched, mounted on card (231 x 313 mm), 'Rocquaine Bay' written in ink and 'From a negative by Lt Col. Stuart Wortley' stamped in ink to mount. **£850**

A lovely view across a sunlit Rocquaine Bay, on the west coast of the island of Guernsey. On the distant horizon to the right can be seen Les Hanois Lighthouse, completed in late 1862, and to the left, Fort Grey, colloquially known as the 'cup and saucer'.

Stuart Wortley (1832-1890) took up photography in earnest around 1860, influenced by the work of John Dillwyn Lewellyn and by the dramatic sea and sky photography of Gustave Le Gray. His 'quest to capture the ephemeral beauty of seascapes was not mere rising to a technical challenge but embodied deeply felt belief that spiritual comfort and values could be expressed in photographs of fleeting natural phenomena' (Gael Newton).





*India*

**17. BOURNE, Samuel. Wanga Valley and glaciers. Himalayas, northern India, 1863.**

Albumen print, 238 x 290 mm; signed and numbered 'Bourne 279' in the negative. **£500**

An impressive view of the Wanga Valley, near Shimla in the Himalayan foothills of northern India, taken by Samuel Bourne (1834-1912) during his first trip to the Himalayas in 1863.

Having worked for a bank in Nottingham and taken amateur photographs in the Lake District, Bourne travelled to India to work as a professional photographer, arriving in Calcutta in early 1863. He set out from Shimla into the Himalayas in July of that year, with 30 porters, and by October had amassed almost 150 negatives. He was the first photographer to capture images at such high altitudes (up to over 18,000 feet), and his work was awarded a gold medal by the Bengal Photographic Society. Bourne remained in India for seven prolific years, returning to England in 1870.



**18. BOURNE, Samuel. View of part of Dal Lake. Srinagar, Kashmir, northern India, c. 1864-1865.**

Albumen print, 235 x 286 mm, signed and numbered 'Bourne 827' in the negative, numbered 827 in pencil on reverse; minor chipping at bottom right corner. **£450**

A lovely view of a section of Dal Lake in Srinagar, famous for its floating and Mughal era gardens. The scene is delightfully composed by Bourne, with chinar trees on the banks, fishing boats on the water, some fishermen on the shore, and the temple atop Shankaracharya Hill visible in the distance.

This image was taken during Bourne's second expedition, a nine month trip to Kashmir undertaken between March and December 1864. He spent several weeks at Srinagar. Bourne later wrote of his visit to Dal: 'Looking up the reach before us the eye is immediately enchanted by the splendour of the overhanging foliage and its reflections in the placid water. Chunars of immense size stretch forward their giant trunks and arms across the stream, as if trying to kiss their fellows on the opposite bank; rows of poplars rise behind, and graceful willows mingle their feathery sprays with masses of denser foliage. Such a scene ... could not fail to delight the heart of any artist; and when I add that every leaf was still, and that not a breath or whisper of a breeze disturbed the image mirrored [sic] in the depths of the glassy stream, my readers will understand with what exultation I, as a photographer, feasted my eyes on this scene of unruffled beauty' (Bourne, 'Narrative of a Photographic Trip to Kashmir (Cashmere) and the Adjacent Districts', *The British Journal of Photography*, 4 January 1867, p. 4).



**19. BOURNE, Samuel. Akbar's bridge near Srinagar. Srinagar, Kashmir, northern India, c. 1864-1865.**

Albumen print, 235 x 290 mm, signed and numbered 82 in the negative, matted; light creasing. £500

A nicely composed image of a triple-arched stone bridge near to the Kashmiri city of Srinagar, constructed during the reign of the Mughal emperor Akbar (1556-1605), with two figures at the apex reflected in the water below. The bridge is located close to the famous Mughal gardens of Shalimar Bagh and Nishat Bagh.



**20. BOURNE, Samuel. Palm tree. Lucknow, northern India, 1865.**

Albumen print, 229 x 280 mm, signed and numbered 'Bourne 1150' in the negative, matted; small tear top left corner and minor creasing at corners. **£250**

A finely composed study of a palm tree at Lucknow in northern India. The Qaisarbagh complex, with the twin domes of the mausoleums of Nawab Saadat Ali Khan and Begum Khurshid Zadi, is visible in the background. Built by Nawab Wajid Ali Shah, the last king of Awadh from 1847 to 1856, the complex saw fierce fighting during the uprising of 1857 and was looted by the British the following year. Bourne arrived in Lucknow, at the end of his second Indian expedition, on Christmas Eve 1864.



**21. BOURNE, Samuel. Gooroo-ki-Mandi or Temple of the Hindoo Saint. Fatehpur Sikri, northern India, 1866.**

Albumen print, 235 x 286 mm, signed and numbered 'Bourne 1273' in the negative, numbered in pencil on the reverse, matted; minor creasing along top right edge. £200

A remarkable structure popularly known as the 'Astrologer's seat', forming part of the imperial palace complex at Fatehpur Sikri, near to Agra, built by the Mughal emperor Akbar (ruled 1556-1605).

Bourne calls it the Temple of the Guru, apparently in reference to the popular notion of it as a place where the resident Hindu holy man sat. The exact function of the building is uncertain; it may have been a place where Akbar or his principle treasurer sat and distributed coins to subordinate officers or to the poor.

This image was taken during Bourne's third and most ambitious trip to the Himalayas, in which he sought to photograph the source of the Ganges. He visited Agra on his return journey to Shimla, which he reached in December 1866.



**22. LYON, Edmund David. Pykara waterfall.**  
*Pykara, Tamil Nadu, southern India, c. 1865-67.*

Albumen print, 265 x 213 mm; titled on the mount 'Pycarra Falls, Neilgherry Hills' in brown ink. £250

Lyon (1825-1891) served in the British army before establishing himself as a professional photographer in 1865 at the south Indian hill station of Ootacamund in the Nilgiri Hills.

A series of photographs of this waterfall appears in an album of images by Lyon from the Archaeological Survey of India. The series *Upper Pykara Falls Neilgherries, Middle Pykara Falls Neilgherries, and Lower Pykara Falls* together with *Cola'Cumbie Waterfalls Neilgherries* was displayed at the Paris Exhibition in 1867 as exhibition number 788. This photograph shows closer detail of the same subject and was presumably taken at the same time.



*Pycarra Falls, Neilgherry Hills.*

**23. LYON, Edmund David. Carved pillars at the Sri Ranganathaswamy Temple. Srirangam, Tamil Nadu, India, c. 1868.**

Albumen print, 285 x 235 mm, titled on the mount 'Carved Pillars, in Temple at Seringham' in ink; a few very small chips at edges. £300

Beautifully carved pillars on the Sesharaya mandapa within the Sri Ranganathaswamy Temple in Srirangam, the largest temple complex in India (over 150 acres in extent) and the foremost of those dedicated to Vishnu.

One of the most famous of the temple's halls, the Sesharaya mandapa is located in the fourth courtyard (prakaram) and boasts carved monolithic pillars at its northern end featuring leaping horses.

Lyon's *Notes to accompany a series of photographs designed to illustrate the ancient architecture of Southern India* (1870) gives the following description: 'following the wall of the court round its south-eastern angle ... [the visitor] will find a handsome portico at its southern end. Passing through it, there are, at its northern face, the pillars shown in the photograph, each handsomely carved. Although so elaborate and difficult of execution, the design is a very favourite one with the architects of southern India in the sixteenth and seventeenth centuries, and will be found frequently repeated with more or less perfection according to age.'

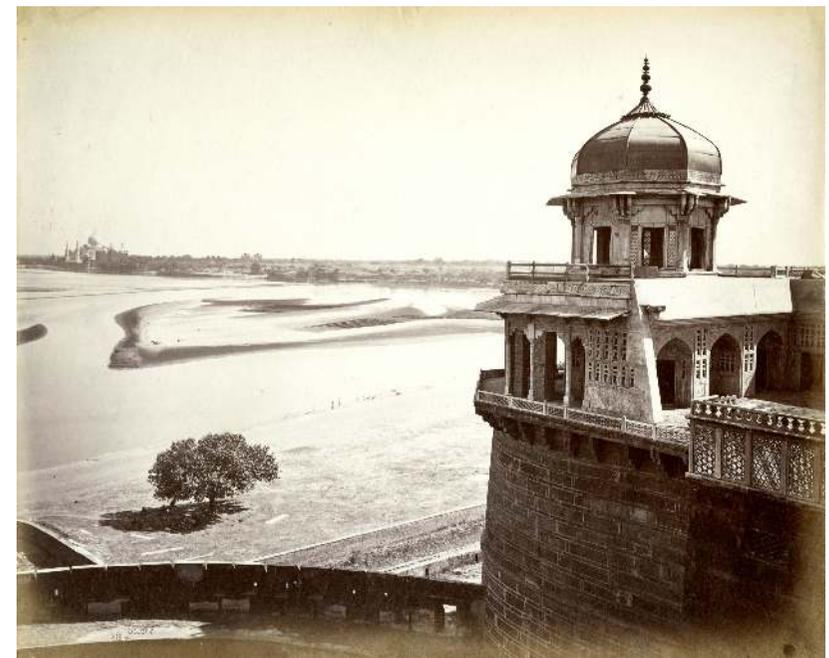


**24. SACHÉ, John Edward. Indian views. Northern India, c. 1870s.**

17 albumen prints, each c. 230 x 285 mm, signed and numbered in the negatives, on 9 thin card mounts taken from an album, each captioned in pencil.. **£450**

A set of handsome architectural and landscape views encompassing Agra, Delhi, Fatehpur Sikri, Kanpur, Lucknow, Mussoorie, and Nainital.

John Edward Saché (1824-1882) began his career in India as a photographer in Calcutta in 1865. He later worked in Bombay and by the 1870s had become sufficiently successful to establish studios in Lucknow, Nainital and Mussoorie. 'Saché travelled extensively throughout northern India, covering major sites and towns, and produced an accomplished collection of images, proving himself a master of picturesque composition' (*Encyclopedia of Nineteenth-Century Photography*).



1. 'Jama Masjid, Delhi' (Saché 108) and 'The Kutb Minar, near Delhi' (Saché 134)
2. 'Cashmere Gate, Delhi' (Saché 114) and 'Mussoorie' (280)
3. 'Memorial Well, Cawnpore' (Saché 146) and 'Lucknow' (Saché 191)
4. 'Taj from top of entrance gateway' (Saché 203) and 'View from Agra Fort. Taj in the distance' (Saché 218a)
5. 'Itimad-daula near Agra (tomb)' (Saché 216) and 'Emperor Akbar's tomb, Sikandra near Agra' (Saché 221)
6. 'Naini Tal' (251) and 'Naini Tal, Peep from Upper Mall, looking East' (Saché 273)
7. 'Mussoorie' (Saché 281) and 'The Naini Tal Club' (Saché 598)
8. 'Fatehpur Sikri Tomb of Shaikh Selim Chisti' (Saché 351) and 'Fatehpur Sikri carved pillar in Hall of Audience' (Saché 361)
9. 'View from Upper Mall, Naini Tal, looking west' (Saché 586)

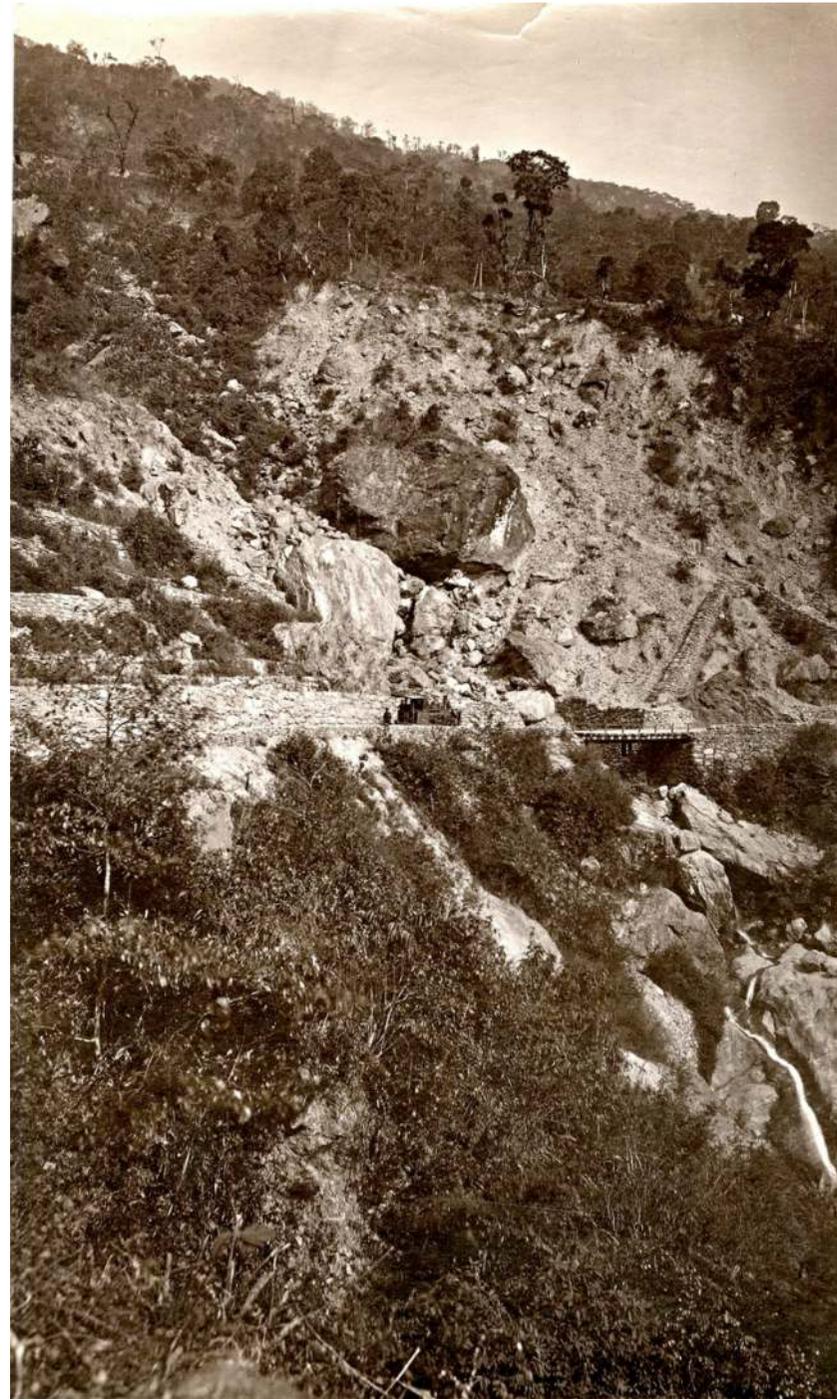


**25. UNKNOWN PHOTOGRAPHER.**  
**Railway at Bhor Ghat. *Western India,***  
***1880s-1890s.***

Albumen print, 304 x 183 mm, numbered 1809 and  
15 in pencil on verso; small tear top edge,  
repaired. **£150**

An image of the dramatic railway at Bhor Ghat in the Western Ghats mountain range in Maharashtra, western India, part of the Great Indian Peninsula Railway line from Mumbai to Pune. This section, with its numerous tunnels and bridges, was opened in 1863.

The train engine and crew, at the centre of the picture, are rendered minuscule by the grandeur of the surrounding landscape.

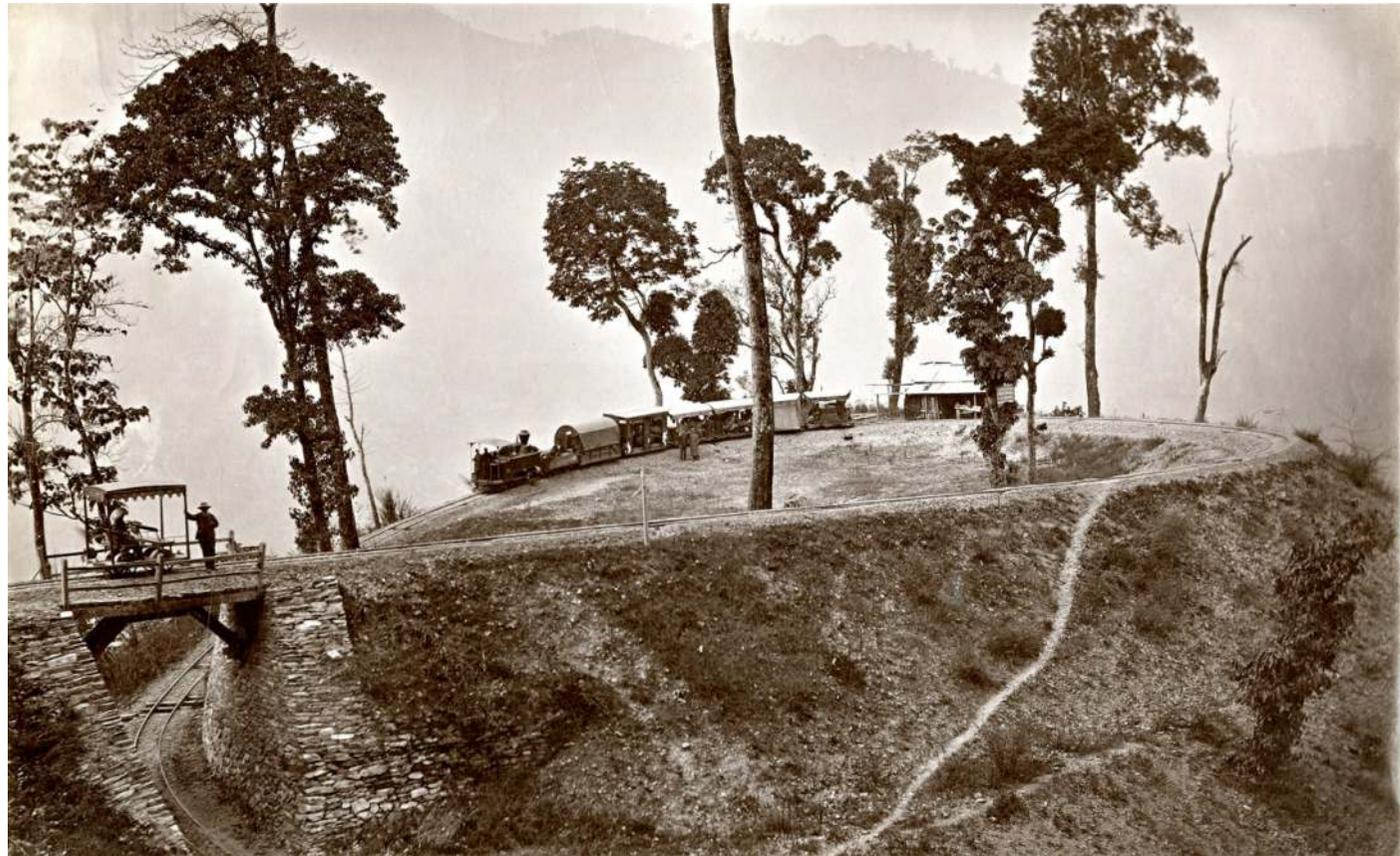


**26. UNKNOWN PHOTOGRAPHER. The loop at 'Agony Point', Tindharia, on the Darjeeling Himalayan Railway. Tindharia, India, 1880s-1890s.**

Albumen print, 187 x 306 mm, numbered 12 in pencil on verso. £200

The Darjeeling Himalayan Railway (DHR) was constructed between 1879 and 1881 to connect Siliguri, at the base of the Himalayas, with Darjeeling, the chief summer resort of the British government in Bengal, and the centre of the celebrated tea-growing district. When the steepness of the climb caused problems for the locomotives, four loops and four zig-zags were built into the line in 1882. The spectacular Agony Point loop, shown here, is the line's tightest curve. The DHR revolutionised the transportation of goods and people between the highlands and lowlands of West Bengal and came to represent the modernisation of the Indian subcontinent.

A very similar view to this one was taken by Samuel Bourne and Charles Shepherd in the early 1880s.



**27. UNKNOWN PHOTOGRAPHER.**  
**Railway near Darjeeling. *India, 1880s-***  
***1890s.***

Albumen print, 235 x 285 mm, numbered 14 in  
pencil on verso. **£150**

A view of part of the spectacular  
Darjeeling Himalayan Railway (DHR)  
showing three intersecting lines, with two  
train engines visible, as well as a small  
covered wagon. The train in the  
foreground is likely carrying a cargo of  
tea.



**28. UNKNOWN PHOTOGRAPHER.**  
**View of Kangchenjunga Himal from**  
**Darjeeling. *Darjeeling, 1880s-1890s.***

Albumen print, 235 x 287 mm, numbered  
1868½ in pencil on verso.           **£200**

A breath-taking view of the Kangchenjunga massif in the Himalayas, seemingly taken from Tiger Hill, Darjeeling. Until 1852 Kangchenjunga was believed to be the highest mountain in the world. Rising to an elevation of 8586 metres it is in fact the world's third highest, after Mount Everest and K2.





*Italy*

**29. ALTOBELLI, Gioacchino and  
MOLINS, Pompeo. Villa Borghese  
fountain. Rome, c. 1860-1865.**

Albumen print, 269 x 373 mm, titled and numbered '68[?] Fontana Villa Borghese Roma' in the negative, mounted with additional title 'Villa Borghese Rome 17' in pencil below. £450

A fine view of the Fontana dei Cavalli Marini (Fountain of the Sea-Horses) in the famous Villa Borghese gardens in Rome, with three figures in the background giving a sense of scale.

Originally portrait and historical scene painters, Altobelli (1814-1879) and Molins (1827-c.1893) shared a studio in Rome between 1860 and 1865, producing photographs of tourist sites. Their views of the city included posed figures, as here, a practice which was unusual at the time. Altobelli is considered one of the most important of the early Roman photographers.

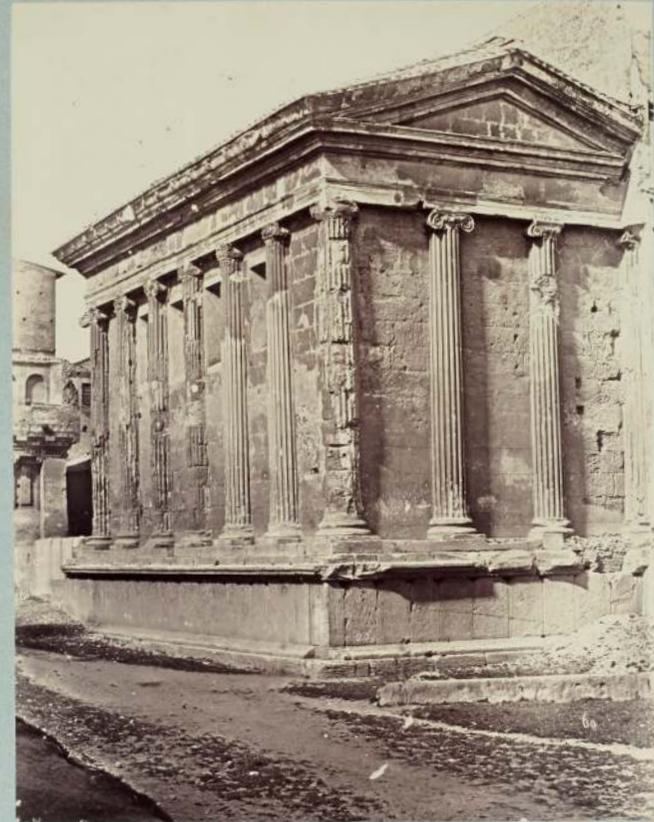


**30. ANDERSON, James. Temple of Portunus, Rome. Rome, c. 1853.**

Albumen print, 366 x 288 mm, numbered 60 and 20 in the negative, on original blue/grey mount, titled in manuscript in French on verso ('Temple de la fortune virile Rome'); two small losses to lower section of print. **£1000**

A rear and side view of the magnificent Temple of Portunus (also known as the Temple of Fortuna Virilis) in the Forum Boarium, beside the river Tiber. A rare survival of Roman Republican architecture from the first century BC, the temple has a typical Etruscan ground plan and Greek Ionic columns; it was converted into a Christian church in the 9th century and the interior decorated with frescoes. Portunus was the god of doors and ports. The temple's architecture has inspired numerous architects and artists over the centuries, including Andrea Palladio. The copy held in the Getty Museum is dated 'about 1853'.

The English photographer James Anderson (1813-1877) was born Isaac Atkinson and changed his name twice, first to William Nugent Dunbar and then to Anderson after settling in Rome in 1838. He studied painting in Paris but is already described as a photographer in his entry in the register of the Caffé Greco, Rome, in 1845. He used calotype negatives for his early work but is now better-known for his large architectural photographs made using albumen-on-glass or wet collodion negatives. He exhibited between 1855 and 1860 in Glasgow, Edinburgh, London and Manchester; his work is rarely signed, but can be identified by the numbering of his negatives. 'His images, well contrasted and clearly composed, gave a new vision of the city [of Rome], far from picturesque, and closer to architectural layout and documentation' (Laure Boyer).

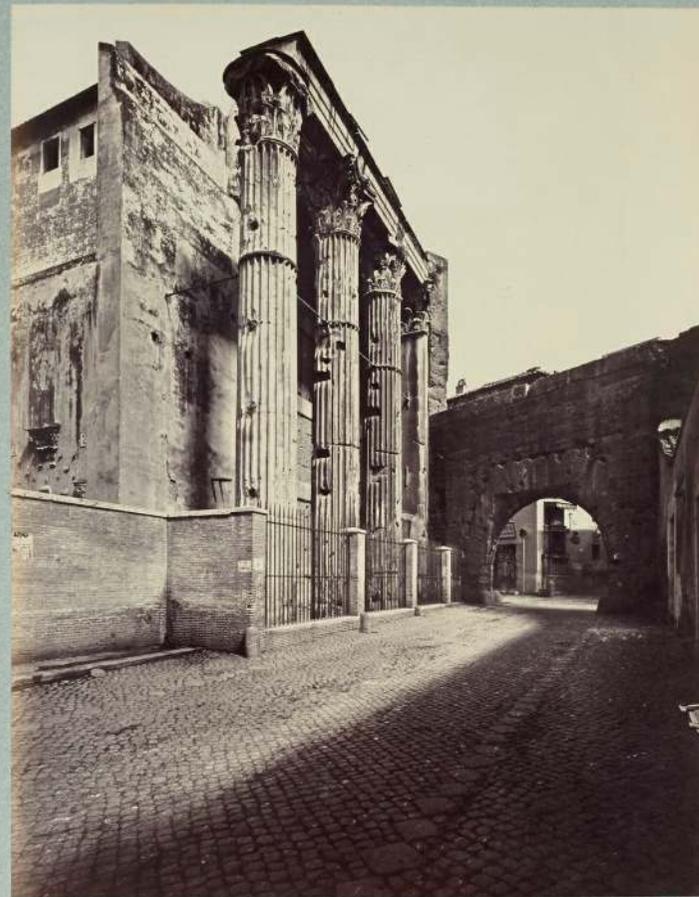


**31. ANDERSON, James. Temple of Mars Ultor and Arco dei Pantani, Rome. Rome, c. 1859.**

Albumen print, 400 x 320 mm, on the original blue/grey mount, titled in manuscript in French on verso ('Temple de Nerva et arc dei Pantani Rome'). **£1000**

A fine view of the ruins of the Temple of Mars Ultor (Mars the Avenger) in the Forum of Augustus and the adjacent arch known as the Arco dei Pantani. Completed in 2 BC, the temple was built to celebrate Augustus's victory over Julius Caesar's assassins, Brutus and Cassius, at the Battle of Philippi forty years earlier. The arch was constructed by Tiberius in AD 19 to commemorate the victory of his nephew Germanicus in Germany; subject to regular flooding in the Middle Ages, its name derives from *pantano*, meaning marsh.

Anderson's view is very different from that which greets the modern visitor: the cobbled street has since been excavated, and the building to the left of the temple's four magnificent Corinthian columns (part of the 16th-century Dominican Convent of Santa Maria Annunziata ai Monti) was demolished in the 1920s.



**32. ANDERSON, James. Theatre of Marcellus, Rome. Rome, c. 1859.**

Albumen print, 422 x 319 mm, numbered 93 in the negative, on the original blue/grey card mount, titled in manuscript in French on verso ('Théâtre de Marcellus Rome').

**£1000**

An attractive view of part of the Theatre of Marcellus in Rome, begun under Julius Caesar, completed by Augustus in 13 BC, and dedicated to his deceased nephew Marcus Claudius Marcellus. Taken from the Via de Sugherari, Anderson's image captures the handsome Ionic columns of the middle tier of the ancient theatre and a modern workshop at street level, with tools visible through an open door and wooden benches out on the cobbles.



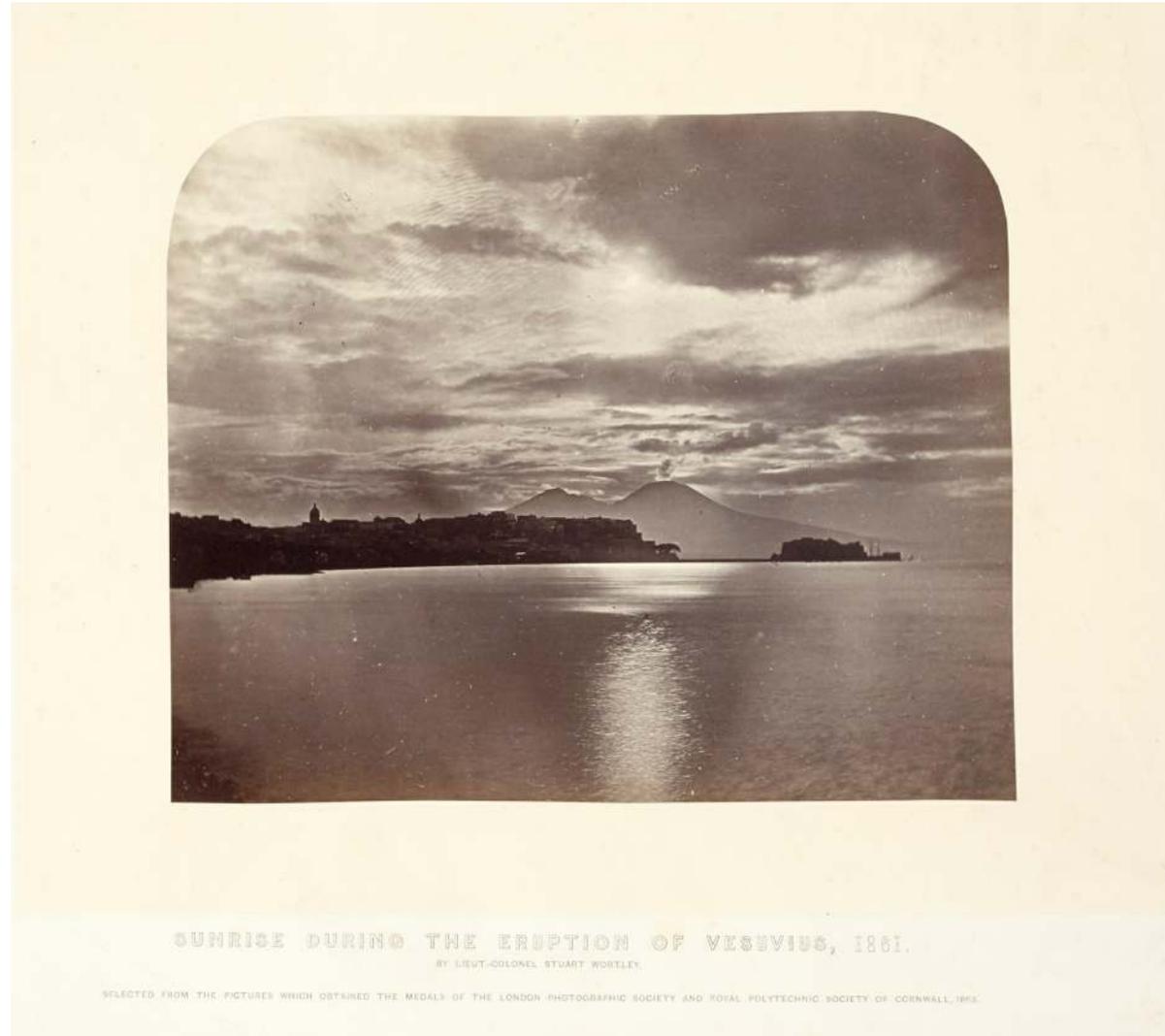
**33. STUART WORTLEY, Archibald Henry Plantagenet. Sunrise during the eruption of Vesuvius. Naples, 1861.**

Albumen print, 172 x 214 mm, upper corners arched, mounted on card with title, photographer's credit, date and 'selected from the pictures which obtained the medals of the London Photographic Society and Royal Polytechnic Society of Cornwall, 1863' printed on mount; crease to bottom left corner of mount, tears and creasing to the right hand side of the mount card and one light crease through the top right corner of print.      **£1200**

A striking view across the Gulf of Naples capturing the eruption of Mount Vesuvius in 1861.

Stuart Wortley (1832-1890) was born into an aristocratic family and served as a page of honour to Queen Victoria. He entered the army in 1848 and took up photography in 1853 before serving in the Crimean War. In 1861 he visited Naples, exhibiting photographs taken during his trip the following year. Praised by critics for his sublimely grand 'instantaneous' images, he gained an honourable mention for his views of Vesuvius erupting, and was elected a member of the Photographic Society of London, for which he later served as vice president.

His writings on both technical and aesthetic aspects of photography were influential, and he continued to experiment with and pursue innovative processes into the 1880s. He is best-known today for his moonlight scenes, which 'established him as one of the most romantic seascape photographers in the history of the medium' (DiGiulio, *Natural Variations: Photographs by Colonel Stuart Wortley*, p. 8). Examples of his work are rarely found on the market and few survive with the depth of tone seen here.



**34. VARIOUS.** Album of Italian views and artworks. *Italy, 1880s-90s.*

Oblong album (280 x 375 mm), 36 leaves of thick card with 75 albumen prints (various sizes), some with blindstamps, some numbered, captioned and signed in the negative; some warping to leaves, a little foxing to a few and to endpapers; overall very good in contemporary half brown roan over green cloth, gilt filleting to spine and covers; some splitting to upper joint and rubbing to extremities; 7 other prints loosely inserted. **£600\***

An interesting album encompassing the architectural and artistic splendours of Siena, Perugia, Assisi, and Florence.

The attractive views of Siena bear the blindstamp of Paolo Lombardi (1827-1890), while the views of Perugia and reproductions of paintings by Perugino in the Collegio del Cambio are by Alinari. The delights of Florence (the Ponte Vecchio, Duomo, Campanile, Porta del Paradiso etc.) are captured by Brogi.

The album features reproductions of numerous artworks in Florence: religious paintings, portraits of painters, and classical statues in the Uffizi Gallery; works of art at the Palazzo Pitti and Museo Nazionale di San Marco; and Renaissance sculpture including Michelangelo's David and tomb of Lorenzo di Piero de' Medici. These are by Alinari and by Carlo Brogi (1850-1925). 'Concerned by copyright and reproduction rights, Carlo ... was one of the first to establish the interdiction of reproduction without authorisation by inscribing on negatives the two letters "R.I." ("Riproduzione Interdita") [present on several of the prints here]' (*Encyclopedia of Nineteenth-Century Photography*).



**35. VARIOUS. Album of Italian views and artworks. Italy, 1894.**

Oblong album (275 x 375 mm), 37 leaves of thick card with 72 albumen prints (c. 205 x 255 mm) numbered, captioned (in Italian) and signed in the negative; some warping to leaves and foxing to endpapers; overall very good; contemporary half black roan over green cloth, gilt filleting to spine and covers, upper covered lettered in gilt 'Italy 1894', gilt edges; some rubbing to extremities; 6 additional prints in various formats loosely inserted. **£600\***

A nice tourist album of photographs of Rome, the Vatican, Naples, Pompeii, and Sorrento by Domenico Anderson (1854-1938), Giorgio Sommer (1834-1914), and Roberto Rive (active 1860s-80s).

Anderson's images of Rome encompass ancient sites and monuments (often featuring posed figures and carriages), including the Via Appia, Colosseum and Pantheon, classical statuary (Laocoon, Augustus etc.), St Peter's Basilica, the ceiling of the Sistine Chapel, paintings by Raphael in the Vatican, numerous churches (e.g. the basilicas of St Clement and St John Lateran), religious paintings by Guido Reni, and the Trevi Fountain. Domenico was son of the British photographer James Anderson (1813-1877), and successfully continued his father's business.

Sommer's photographs capture examples of classical sculpture in the Museo Archeologico Nazionale, Naples, including the Farnese Hercules, as well as views of Sorrento and the Amalfi Coast. The several views of the ruins at Pompeii by Rive include one plaster cast ('morto trovato in Pompei nel 1873').





*Japan*

**36. [BEATO, Felice and others.] Album of views. *Japan, early 1880s?***

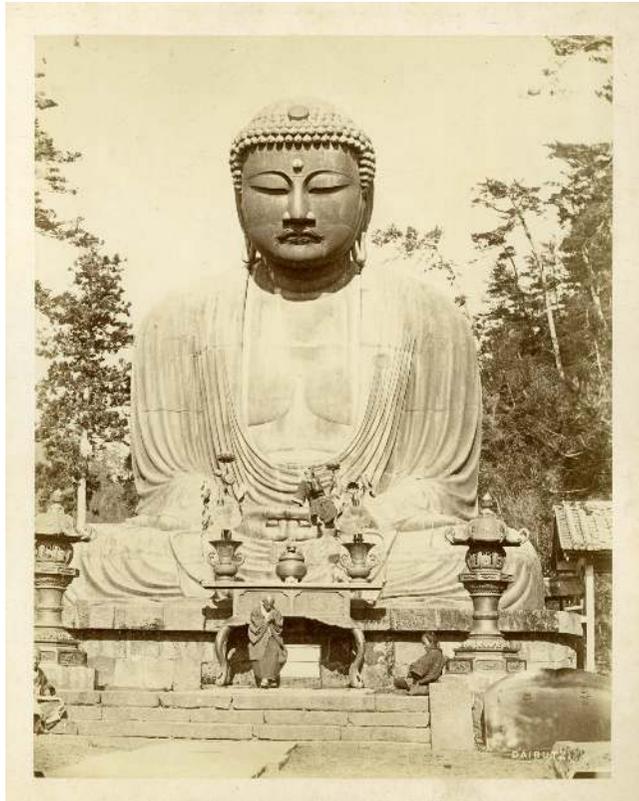
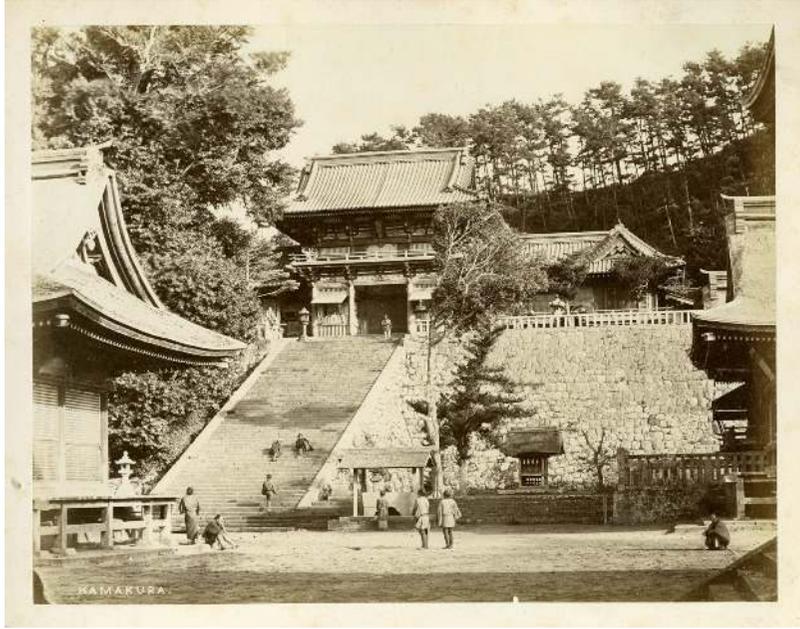
Oblong album (280 x 360 mm), 47 albumen prints (c. 220 x 280 mm) mounted on thick card leaves, mostly titled in the negative, one with hand colouring; a little light foxing; overall very good in black roan, gilt filleting to spine and covers, upper cover lettered 'Tokio Nikko' in gilt, gilt edges, brass clasp to fore-edges of boards with lock (key missing), watered silk endpapers; some rubbing to extremities and abrasions to covers, a few marks. **£1500\***

A fine tourist album of photographs of iconic locations in Tokyo, Nikko, and Kamakura, as well as of Mount Fuji, a few apparently reproduced from negatives by Felice Beato (1832-1909).

The album opens with several views of the buildings of the imperial palace in Tokyo, including the famous wooden Nijubashi bridges, and of the adjacent Fukiage gardens (bamboo grove, rockery and cascade etc.). Then follow images of the Zojo-ji temple complex at Shiba, including the gate to the mausoleum of Tokugawa Ienobu. A nice picture of the road at Imaichi lined with giant cedar trees takes us to views of Nikko, including a street flanked by houses, the sacred red bridge, the magnificent Toshogu shrine (five-storey pagoda, Suibansha, Yomeimon, Karamon etc.), and Lake Chuzenji. The images of Kamakura comprise the Tsurugaoka Hachimangu shrine and Torii, both apparently by Felice Beato, as well as the Daibutsu giant Buddha. There follow several charming views of Mount Fuji, including an image of the inside of the crater, and the album ends with four photographs of geishas with various musical instruments, and one of a geisha in a kago (litter).

Felice Beato operated one of the earliest and most important photographic studios in Japan, selling complete albums of albumen prints, frequently with hand colouring. In 1877 Beato sold his Yokohama studio and stock to Stillfried & Anderson.







*Jerusalem*

**37. BEDFORD, Francis. Mount of Olives showing the Garden of Gethsemane. Jerusalem, 1862.**

Albumen print, 234 x 280 mm; signed 'F. Bedford', titled 'Jerusalem', dated 'March 2/62' and numbered 63 in the negative; printed series title, individual number and publisher's credit on the mount. **£250**

A view of the 'Garden of Gethsemane' at the foot of the Mount of Olives, containing eight ancient olive trees and surrounded by a wall erected in 1847 by the Franciscans. The slope behind is remarkably bare, showing only a ruined tower near to where were later built the Russian Orthodox Church of Mary Magdalene (1888) and the Church of All Nations (1924).

Francis Bedford (1816-1894) took up photography in the early 1850s. Following the successful completion of several royal commissions, he was appointed by Queen Victoria to travel to Egypt and the Holy Land with the Prince of Wales (later Edward VII) in the spring and summer of 1862, together with the ecclesiastical historian Arthur Stanley. 'As a member of the royal entourage, Bedford was allowed to photograph holy sites that had previously been restricted as sacrosanct' (Haworth-Booth, *The Golden Age of British Photography 1839-1900*, p. 83). The resulting photographs were exhibited at the London International Exhibition, and published by Day & Son in 1863. This image was described as 'of a Series of Twenty Subjects of Special Biblical Interest' when first shown in 1862.



**38. MAISON BONFILS. Part of the Tower of David.**  
*Jerusalem, early 1870s.*

Albumen print, 293 x 226 mm, signed 'Bonfils' and numbered 125 in the negative; titled 'Thurm Davids in Jerusalem' in ink on the mount. £200

Part of the ancient citadel known as the Tower of David, located nearby the Jaffa Gate entrance to Jerusalem's Old City.

Félix Bonfils (1831-1885) established a photographic studio in Beirut, with his wife Marie Lydie, in 1867, and by 1871 had a catalogue of 15,000 albumen prints of sites in Egypt, Greece, Palestine and Syria. Maison Bonfils became one of the most prolific and wide-ranging photographic enterprises in the Middle East, winning numerous photographic prizes from 1871 onwards.

This print bears the earliest Bonfils negative signature, in black script, used in the late 1860s and early 1870s. In 1877-78 Bonfils published, at Alès, a compilation of his best oriental photographs under the title *Souvenirs d'Orient*.



*Thurm Davids in Jerusalem.*

**39. MAISON BONFILS. VII Station, porte judiciaire – VII Station. The Judicial gate. Jerusalem, 1880s-1890s.**

Albumen print, 282 x 215 mm; signed 'Bonfils', titled and numbered 266 in the negative. **£150**

The site of the seventh station on the Via Dolorosa, the gate at which Christ's guilt is said to have been proclaimed, and where he is said to have fallen under the burden of the cross for a second time.

A crowd of merchants and children can be seen in the archway (one carrying lanterns), along with baskets of fish and apples. A small chapel lies through the door to the right, housing the remains of a *tetrapylon* marking the junction that existed there in Roman times.



**40. ROBERTSON, James and Felice BEATO. View of Silwan. Jerusalem, 1857.**

Albumen print, 250 x 312 mm; signed 'Robertson Beato & Co', titled and dated 'Jerusalem 1857'; titled in pencil on the reverse 'Ophel & Siloam. V. of Jehoshaphat. Tomb of Isaiah.'

**£500**

Silwan (or Siloam), just outside the Old City of Jerusalem on the southern ridge of the Mount of Olives, sloping down to the Kidron Valley, is famous for its ancient necropolis. Robertson, Felice and Antonio Beato arrived in Jerusalem in March 1857, signing the registry of the British Consulate on the 3rd.

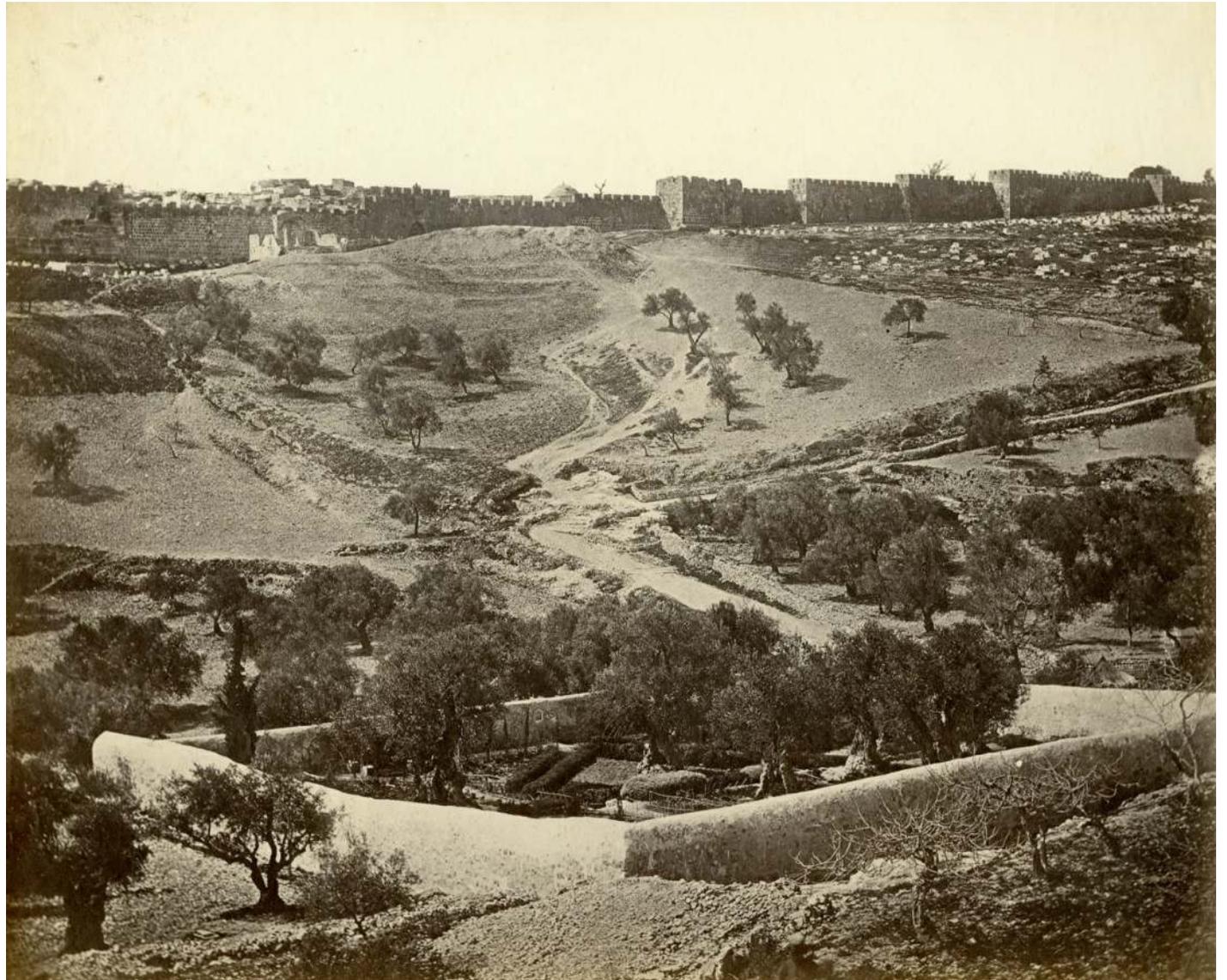
An extremely accomplished coin engraver, Robertson (c.1813-1888) took up photography around 1852, producing views of Constantinople and Greece. In 1855-56 he famously photographed the Crimean War, with his brother-in-law Felice Beato (c. 1834-1907) serving as his assistant. Beato would later become a pioneering war and travel photographer in his own right.



**41. ROBERTSON, James and Felice BEATO. Garden of Gethsemane. Jerusalem, 1857.**

Albumen print, 234 x 290 mm; titled in ink on the reverse 'Garden of Gethsemane. Ancient Olives before garden was built round them by Latins'. **£500**

A fine view of the site identified with the Biblical garden of Gethsemane, the location, according to the Gospels, of Christ's agony in the garden and arrest. The slope behind leads up to the walls of the Old City, with the Lions' Gate and dome of the Church of Saint Anne both visible.



**42. ROBERTSON, James *and* Felice BEATO. *Ecce Homo Arch across the Via Dolorosa. Jerusalem, 1857.***

Albumen print, 295 x 250 mm, titled 'Arch of the Ecce Homo Jerusalem 1857' and signed 'Robertson Beato & Co' in the negative, titled in pencil on the reverse 'Ecce Homo Arch adjoining Pilate's Judgement Hall, remainder of Arch (Roman masonry) discovered when Church of "Sisters of Sion" was built below which was found the pavement of the Praetorium where Christ was mocked by the Soldiers'; flaking to surface of negative visible on right-hand wall, a few small chips to edges. **£500**

The Ecce Homo Arch, long thought to be where Pontius Pilate presented Jesus to the crowd before sentencing him to death, but in fact built in the second century during the reign of the emperor Hadrian as an entrance to the Roman forum of Aelia Capitolina (originally comprising three arches). This photograph was taken just before the construction of the Convent of the Sisters of Zion in 1857 to the right of the arch.





# *Morocco*

**43. CAVILLA, A., attributed. Tangier from the bay.**  
*c.1880s-90s.*

Two-part albumen-print panorama, 156 x 450 mm, each section numbered 51 in the negative, likely backed with another sheet of albumen paper for stiffening, central portion mounted to thick card album leaf, the outer edges folded in, titled 'Tangier' in ink on mount; minor fading to creases at outer folds, a couple of small spots to sky and some foxing to mount and chipping to corners of mount, the prints strong and clear.

*with:*

Another Tangier view titled 'Prison Tangier' mounted to verso with a photographic copy of the Last Supper below.  
**£300**

Possibly the work of A. Cavilla (active 1870s-1911), one of the earliest resident photographers in Tangier. Unlike Algeria where several of the early French photographers travelled from the 1850s onwards, Morocco was less accessible to foreign visitors, and consequently photography came to the country later than elsewhere in North Africa. Photographic firms such as James Valentine and George Washington Wilson, specialising in providing views for the armchair traveller and the tourist market, offered a few images from Morocco in their catalogues in the last quarter of the 19th century, likely made either during short trips from Gibraltar or by commissioning a local photographer to supply them. Examples are scarce.

'With the exception of Arabia, of the countries studied in this work, extant photographs from the early years of the camera are scarcest from Morocco' (Jacobson, *Odaliques & Arabesques*, p. 95 n. 79.)



A sepia-toned photograph of a riverbank. On the left, a large, leafy tree stands prominently. The river flows from the left towards the right. The opposite bank is covered with dense, low-lying bushes and trees. The sky is bright and hazy. The word "Palestine" is written in a large, elegant, black cursive font across the center of the image.

*Palestine*

**44. MAISON BONFILS. The Jordan River. Palestine, 1880s-1890s.**

Albumen print, 216 x 282 mm; signed 'Bonfils', numbered and titled '342 Le Jourdain - The Jordan' in the negative.

**£250**

A very similar image was published in Bonfils' *Souvenirs d'Orient* of 1878 (pl. 38), described as the place near to Jericho where Joshua and the Israelites crossed to the Promised Land, where the prophet Elijah parted the waters, and where John the Baptist baptised Christ.

Our image is a very interesting photomontage based on the above, in which several elements have been superimposed on the original: the tree to the left and the island behind with a man sitting upon it; the man leading a camel (with a Bonfils sign visible behind the camel's forelegs); and the cluster of tents, camels and Arabian and western figures to the right.



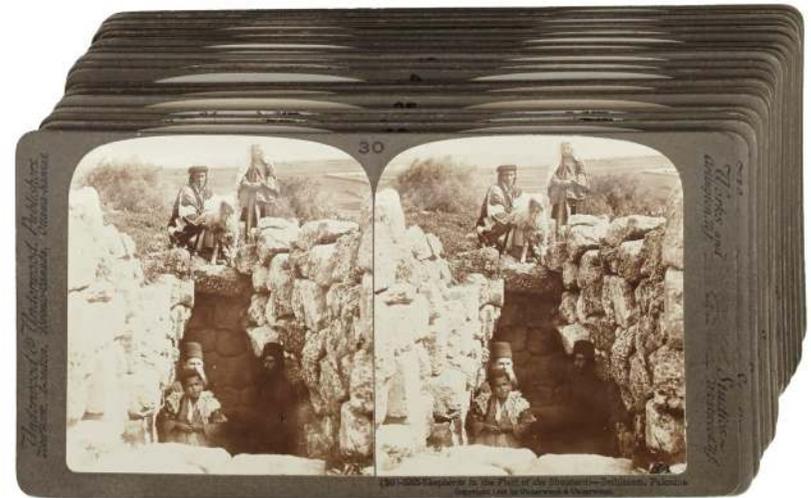
**45. UNDERWOOD & UNDERWOOD. 'Palestine' and 'Old Testament travels through the stereoscope'. *The Underwood Travel Library, c.1900.***

116 gelatin silver print stereoviews, c. 82 x 153 mm, mounted on thick grey card, 88 x 179 mm, number and title printed in ink on front of mount, with studio details and copyright notice, printed titles in up to six languages on verso, some with fuller text in English; presented in two book-form cloth-covered boxes, lettering, fillets and small floral motif stamped in gilt on spine; some light rubbing to edges of cards and extremities of boxes, with some fabric a little worn, generally very good condition, the photographs mostly excellent. **£275**

A visual introduction to Palestine for Europeans and Americans at the turn of the last century, the first to be so accessible, in-depth and vivid.

The sequence of images simulated the tour of these locations either as mementos for travellers or for those who had neither the means nor the ability to travel abroad. They experienced these places in 3D, in the comfort of their own homes and at a reasonable cost. The firm of Underwood and Underwood enjoyed great success in producing and marketing stereoscopic cards, leaving 'a vast and invaluable resource showing the modernization of the world'. Most of their archive is at the University of California Riverside, including 350,000 original stereoscopic negatives.

The series 'Palestine' comprises 95 views and 'Old Testament Travels' 21 views. There is some duplication of numbers within each set (no duplication of views) and numbers missing, as is often the case. Commonly the groups would be compiled from the stereocards relevant to the subject which happened to be available in stock when required. It is also possible that customers swapped cards with other purchasers of the Travel Library series.



A sepia-toned landscape photograph of a Scottish lake and mountains. The scene features a large, calm lake in the foreground, reflecting the surrounding environment. In the background, a range of rugged, forested mountains rises against a pale sky. The overall mood is serene and historical. The word "Scotland" is overlaid in a large, elegant, black script font across the center of the image.

# *Scotland*

**46. VALENTINE, James. Album of Scottish views, mainly of Stirling and surroundings. Scotland, c. 1870s.**

Oblong album (215 x 300 mm), 20 leaves of thick card, interleaved with paper guards, with 40 albumen prints (c. 135 x 205 mm), captioned, numbered and initialled ('J.V.') in the negative; some foxing to guards and mounts; very good in contemporary red roan, gilt and black frames to covers and filleting to spine, gilt turn-ins and edges; some rubbing to extremities and marks to boards; initials 'G.E.' in gilt to upper cover. **£600\***

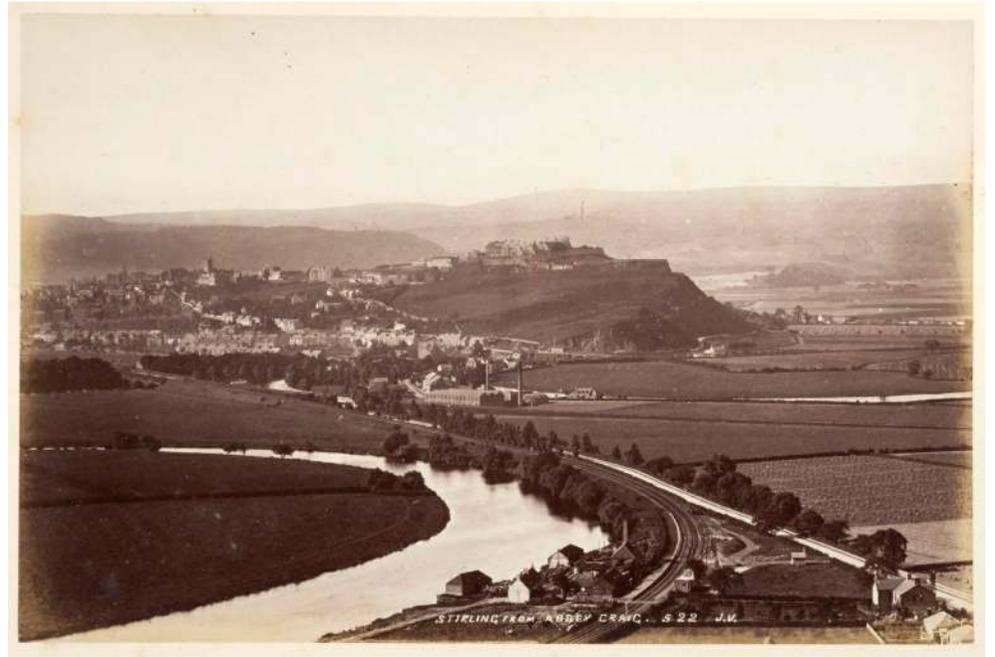
A handsome example of a topographical view album by the Scottish photographer James Valentine, focusing on Stirling and the surrounding areas.

The images include 'Stirling Castle from King's Knott' and several other views of Stirling Castle, 'Vale of Monteith from Stirling'; 'Bruce statue looking to Wallace'; 'Windings of the Forth and Abbey Craig, Stirling'; 'King Street, Stirling'; 'Cambuskenneth Abbey and tomb of James III'; 'Field of Bannockburn from Gillies Hill'; 'On the Allan Water'; 'Kier House'; 'Dunblane Cathedral from river'; 'Doune Castle'; 'Callander from west'; 'Silver Strand, Loch Katrine'; 'Ellen's Isle and Ben Venue, Loch Katrine'; 'Luss Pier, Loch Lomond'; 'Camstradden Bay, Loch Lomond'; and 'Inversnaid Falls'.

James Valentine (1815-1879) was an engraver and photographer from Dundee who was one of the original members of the Edinburgh Photographic Society, founded in 1861. By the end of the 1850s he had established himself as a portrait photographer and then, after instruction under Francis Frith in Reigate, Surrey, he began to photograph landscapes as well.

He converted a barouche into a mobile dark-room and travelled around Scotland building a portfolio of topographical views which brought him to Queen Victoria's attention in 1864 and eventually led to him being granted a royal warrant in late 1867. As 'photographer to the Queen' he sold individual albums, such as the present one, for prices ranging from half a guinea to 12 guineas aimed at upper and middle class tourists. James Valentine had two sons who followed him into the business and were constantly experimenting with new techniques; the firm became the longest-running photographic publishers in Britain.





A sepia-toned photograph of a tropical beach. In the foreground, several large, dark rocks are scattered across the sandy shore. The ocean waves are visible, breaking gently against the rocks. In the background, a dense line of palm trees stretches across the horizon under a pale sky. The overall mood is serene and nostalgic.

*Sri Lanka*

**47. SCOWEN, Charles. Beach scene, Ceylon. Sri Lanka, c. 1880s.**

Albumen print, 208 x 277 mm; signed 'Scowen' in the negative, matted, on card mount. **£200**

A fine view of an outrigger sailing boat and fishermen on a palm tree-lined beach in Sri Lanka. T.H. Holdich wrote in the *Imperial Gazetteer of India*, 'The coast-line of Ceylon is singularly beautiful. Fringed with palm-trees down to the very water's edge, the long line of yellow foreshore is broken at frequent intervals by the picturesque villages of a fishing population ... On the east and south the coast is low, and the surf beats with long monotonous cadence on the sands'.

Charles Scowen arrived in Ceylon in 1873 and opened a photographic studio around 1876. By 1885 his firm had studios in Colombo and Kandy. Scowen was a later arrival to Ceylon than W.L.H. Skeen and his work is less well-known, but 'much of Scowen's surviving work displays an artistic sensibility and technical mastery which is often superior to their longer-established competitor' (*Regeneration: a reappraisal of photography in Ceylon 1850-1900*, p. 19).

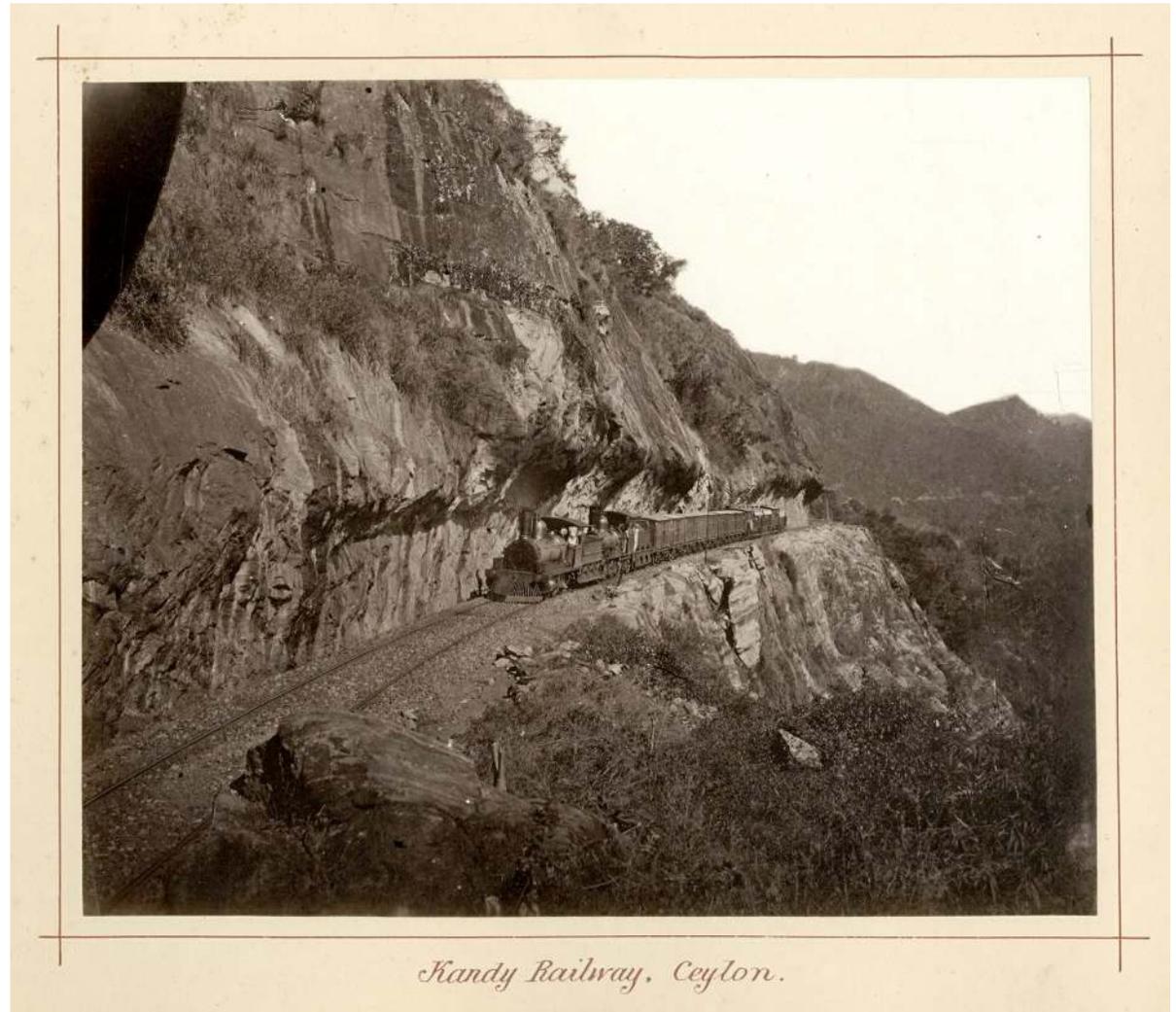


**48. W.L.H. SKEEN & CO., attributed. 'Kandy Railway, Ceylon'. Sri Lanka, c. 1870s.**

Albumen print from a damaged negative, 219 x 268 mm; titled on the mount in brown ink 'Kandy Railway, Ceylon'; on mount taken from album; a little spotting to mount. **£150**

An attractive view of a section of the recently-constructed Colombo to Kandy railway, showing one train engine pulling another with twelve carriages behind. A rail network was introduced to Ceylon by the British colonial government in 1864, primarily to transport tea from the hillside plantations to the capital.

Skeen & Co. was established in 1868 by William Louis Henry Skeen (1847-1903) and became the premier photographic firm in Ceylon, with studios in both Colombo and Kandy, and an extensive catalogue that included landscape views, studies of ethnic groups, and images of tea plantations, spice works, and construction projects, including railways. See *Landscapes of Sri Lanka: early photography in Ceylon* (2013) pl. 11 for another view of the same part of the railway by Skeen.





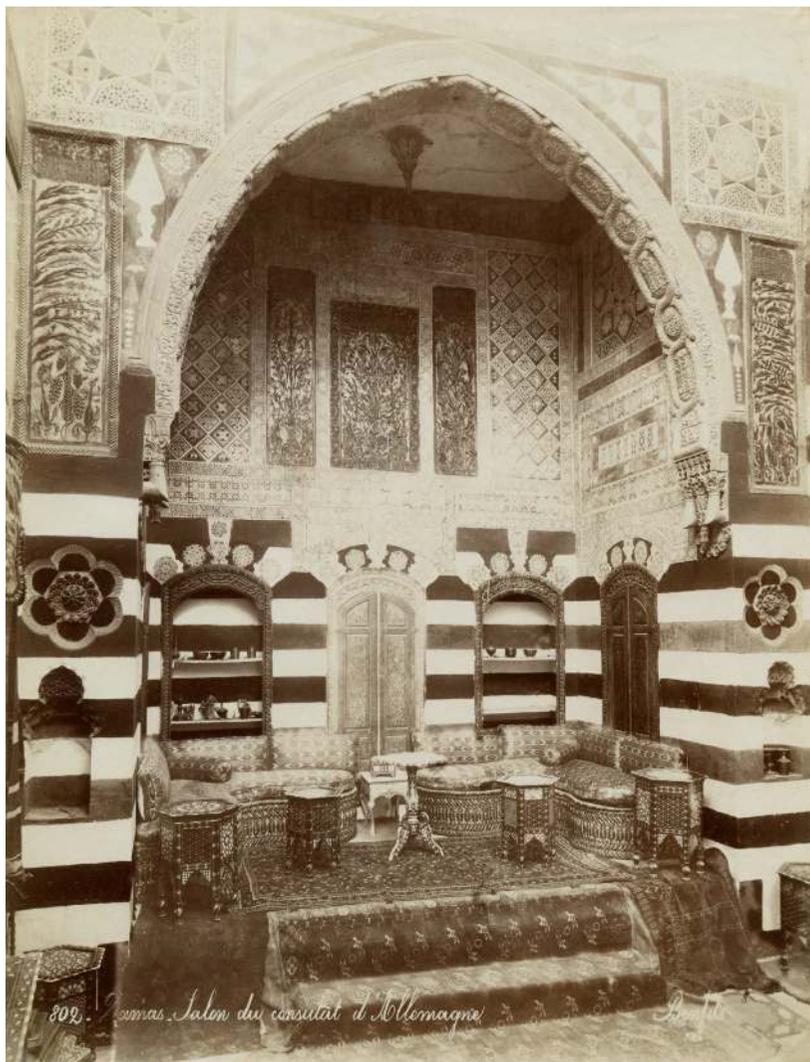
*Syria*

**49. MAISON BONFILS.** Courtyard of the house of Stambouli. *Damascus, 1880s-90s.*

Albumen print, 215 x 282 mm; signed 'Bonfils' twice, titled and numbered '432 Damas Cours de la maison Stambouli' in the negative. £75

A nice image of the magnificent 'maison Stambouli' in the Jewish quarter of old Damascus, showing children standing around the fountain in the courtyard. The house was most likely constructed by Jacob Stambouli (1828-1888), nephew of Aaron Stambouli, one of several members of the Jewish community falsely accused of murdering a Christian monk for ritual purposes in the Damascus Affair of 1840.

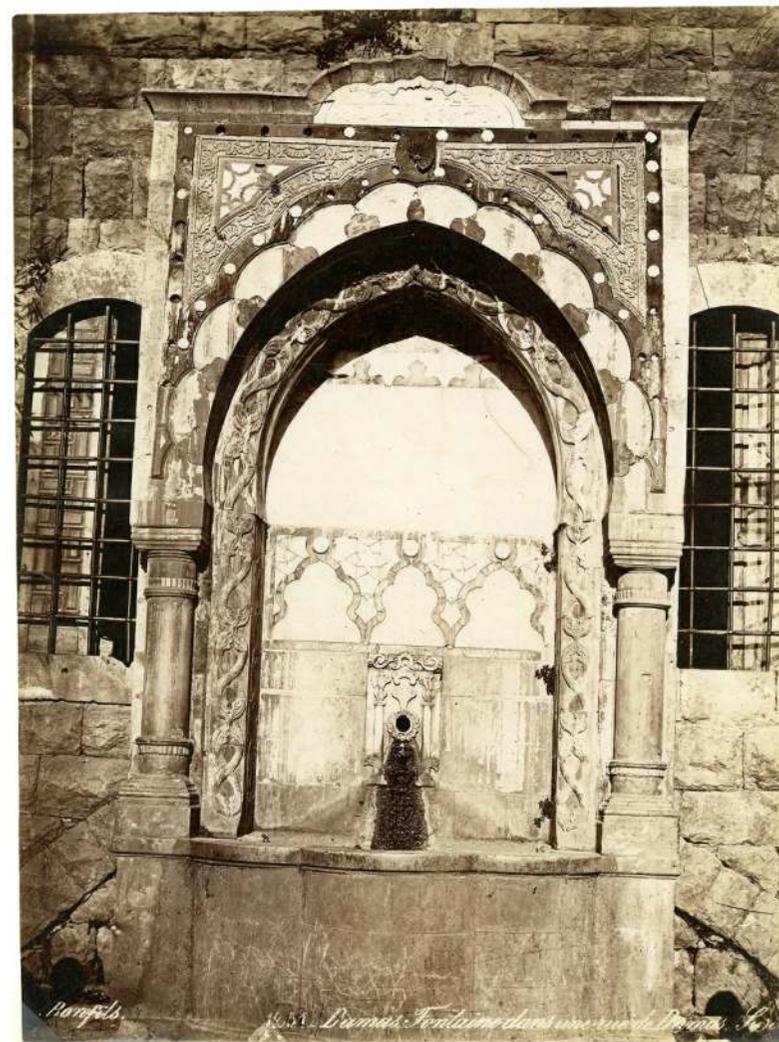




**50. MAISON BONFILS.** Parlour of the German consulate. *Damascus, 1880s-90s.*

Albumen print, 280 x 217 mm, signed 'Bonfils', numbered and titled '802 Damas Salon du consulat d'Allemagne' in the negative. **£100**

Capturing some of the architectural splendour of the German consulate in Damascus.



**51. MAISON BONFILS.** Fountain in street. *Damascus, 1880s-90s.*

Albumen print, 282 x 215 mm, signed 'Bonfils', titled and numbered '1251 Damas Fontaine dans une rue de Damas, Syrie' in the negative. **£100**

An architecturally striking public fountain in a Damascus street.



*Wales*

**52. KELHAM, Augustus, attributed. Bettws-y-Coed. North Wales, c. 1860s.**

Albumen print, 167 x 217 mm, titled in pencil on the original mount 'Bettws-y-Coed, North Wales'; some light foxing to upper edge of mount, 'Augustus Kelham' to top edge in pencil (rubbed out). £750

A handsome view of the River Llugwy in the picturesque village of Bettws-y-Coed in Snowdonia National Park, North Wales.

A native of Nottinghamshire, Kelham (1819-1897) lived at Eversley Park, Chester. In the 1860s he published an album of *Photographic views of seats in Cheshire, Shropshire, Flintshire and Denbighshire*, comprising images of English and Welsh country houses. His work is scarce: OCLC finds albums at the National Library of Wales and Columbia University only; individual prints are to be found in some museum collections including the V&A and the Museum of Fine Arts, Boston.



*Bettws-y-Coed North Wales.*